

AUTHOR & JOURNALIST



**EDITORS KNOW
WHAT THEY WANT**

**THE 1952
BOOK MARKET**

**TELEVISION
IN NEW YORK**

Annual Forecast Issue

WHAT ARE WRITERS' CHANCES IN THE MONTHS TO COME?

Write for Real Folks

CAPPER PUBLICATIONS ARE FRIENDLY PUBLICATIONS

Do you want to influence the thinking, the home life, of millions of real American folks—the families that live on the farms and in the smaller cities and towns? The Capper Publications offer you the opportunity, if your work measures up to their standards of interest, accuracy, and integrity.

•

YOU'LL BE PROUD TO APPEAR IN

HOUSEHOLD, Robert P. Crossley, editor (circulation 2,100,000), 912 Kansas Ave., Topeka, Kan. A big, well-paying market for how-to-do copy and major first-person articles on family problems, with equal appeal to men and women.

CAPPER'S FARMER, Ray Yarnell, editor (circulation 1,400,000), 912 Kansas Ave., Topeka, Kan. A practical but inspiring magazine reaching the best farmers and rural homemakers in the best agricultural region in the world—the Middle West.

•

DOMINANT STATE FARM PAPERS—

KANSAS FARMER, R. H. Gilkeson, editor, Capper Bldg., Topeka, Kan.

MISSOURI RURALIST, R. H. Gilkeson, editor, Capper Bldg., Topeka, Kan.

MICHIGAN FARMER, Milon Grinnell, editor, East Lansing, Mich.

OHIO FARMER, Earl McMunn, editor, 1013 Rockwell Ave., Cleveland 14, Ohio.

PENNSYLVANIA FARMER, Mason Gilpin, editor, Harrisburg, Pa.

CAPPER PUBLICATIONS, INC.

H. S. Blake, Vice-President and General Manager
TOPEKA, KANSAS

AUTHOR & JOURNALIST

VOLUME 37

NUMBER 3

NELSON ANTRIM CRAWFORD, Editor

Contents for March, 1952

- 4 Come, Gather Round
By Nelson Antrim Crawford
- 6 What Readers Say
- 9 Editors Know What They Want—Do You?
- 10 Trends in Fiction
- 11 Wanted: Good Articles
- 12 Home and Women's Magazines
- 13 The Farm Field
- 13 Other Markets for Writers
- 14 The Book Market Today
- 16 University Presses
- 16 A Book for Every Purpose
By Paul Tulien
- 17 The Ironic Paradox
By Bill Brown
- 18 Tips for Beginners
By Alan Swallow
- 20 The Handy Market List
- 30 Television in New York
By Bruce Elliott Strasser

AUTHOR & JOURNALIST, founded in 1916 by Willard E. Hawkins, is published monthly at 1313 National Bank of Topeka Building, 535 Kansas Avenue, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price, \$2 a year; in all foreign countries, \$2.50 a year. Single copies, 25 cents each.

Advertising rates will be furnished on request.

Entered as second-class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879.

Manuscripts and other material submitted should be accompanied by stamped, addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Printed in the United States of America.

Copyright, 1952, by Nelson Antrim Crawford.

MARCH, 1952



Now Sells to Big Magazines

"What I learned about magazine writing from Palmer has been invaluable to me ever since," writes Keith Monroe, widely-known writer whose articles appear in *Life*, *American Reader's Digest*, *Argosy*, *Good Housekeeping*, other top magazines.

To Writers Who Earn Less Than \$6000 A Year

FREE Book Tells How You Learn at Home to Write More Salable Material

Let's face facts: (1) editors are scrutinizing manuscripts more carefully than ever before; (2) some writers are earning good money—selling more material at higher rates than ever before. If you're not getting your share of editors' checks, it may not be because you lack talent, but that you need to know more about the professional devices and techniques that editors look for. That is the kind of home-study training Palmer Institute has rendered for 30 years to help writers find the most direct road to success and recognition.

Remember: authorship is one of the few professions where earnings are virtually unlimited—where income depends on ability. Find out how Palmer may prepare you for real success.

Free Book Tells How

To learn how Palmer Institute home-study training may help you, send for free book, "The Art of Writing Salable Stories," which explains Palmer's unique method of training for highest pay in all fields: short stories, novels, mysteries, radio-TV scripts, feature articles. Send today.



Palmer Institute of Authorship

1680 N. Sycamore, Desk G-32
Hollywood 28, California
Established 1917

Approved for Veterans

Member, National Home Study Council

FREE

Palmer Institute of Authorship
1680 N. Sycamore
Hollywood 28, Calif., Desk G-32

Please send me free book, "The Art of Writing Salable Stories," explaining how I may increase my income from writing. This request is confidential and no salesman will call.

Mr.)
Mrs.)
Miss)
Address _____

City _____ Zone _____ State _____

Please print clearly. Veterans: check here ☐

\$1000
MINIMUM GUARANTEE
offered by
GENERAL ALLIED PRODUCTIONS

for the following original material for our
1952-1953 STAGE and SCREEN PRODUCTION schedule:

***PLAYS
NOVELS
SHORT STORIES
TV SERIES**

*Dramatists' Guild Production Contract enforced.

We do not market your material, **We Buy It and Produce It Ourselves.**

For complete details, write:

P. O. Box 2441 Hollywood 28, Calif.

**To all past contributors to SIR!
and MAN TO MAN magazines:**

•

Our policy of payment on publication has been changed to **on acceptance**. This new arrangement is made possible by the excellence of past editorial material you have contributed. Also, we can now assure you prompt decisions on your manuscripts and quick return of rejected contributions and prompt checks for accepted material. We are in the market for fiction, 1500 to 2000 words, articles dealing with sensational material, exposes, true adventure, 2000 words, and sports articles. Send contributions to W. W. Scott, Editor, MAN TO MAN, and Betty Bunn, Editor, SIR!, 105 E. 35th Street, New York 16, N. Y.

•

VOLITANT PUBLISHING CORP.

ADRIAN B. LOPEZ, Publisher

Come, gather round

By NELSON ANTRIM CRAWFORD

LAST month I promised you a surprise. *Author & Journalist*, I said, would reveal the main criticism editors have of the manuscripts we writers send to them.

You'll find the quoted remarks of representative editors beginning on Page 9. They express far better than I can their conviction that we would sell a lot more of our writing if we spent more time analyzing the magazines we're trying to write for.

I can hear somebody say, for I've heard it said before, "What's the difference? All we waste is postage, and sometime that manuscript will hit exactly the market it fits."

The trouble with that theory is that months pass while you try this market and that meanwhile the piece may cease to be timely. Then, too, editors' and readers' tastes change, and perhaps nobody will want the story or article by the time it gets to the publication that might have taken it originally.

Or this may happen. Writers, like other bright people, often think of the same idea simultaneously. The one who writes it up effectively and gets it to the right editor first is the one who gets the check. The rest get a rejection slip or the consolation of a letter saying, "Sorry, but we just recently bought a manuscript on the same subject."

Analyzing magazines needn't take up time that would otherwise be devoted to the serious business of writing. If my own experience is any guide, most of us could go through half a dozen magazines a week pretty carefully in the time we spend playing bridge or canasta or criticizing the government or just plain daydreaming. Everyday readers, as busy as we, select magazines for various purposes and various moods.

True, they do it more or less unconsciously. As writers we have to plan it out systematically. We have to check the subject matter, the length of the contributions, the style—whether, for instance, it tends to be serious or satirical or facetious, whether it is quiet and conservative or staccato like a machine gun. What is the editorial approach, the "feel" of the magazine? Does it apparently aim to persuade or inspire or merely entertain? What sort of people do we conclude it appeals to?

With our knowledge of the writing profession, it's no more of a task for us to analyze a magazine in detail than for non-writing folks to analyze it just enough to know whether they want it. And their recompense for selecting the right magazine is merely in satisfaction; our pay includes cold cash as well.

ETHEL says I get off the point and argue with myself when I'm talking or writing. And Angus and Chica purr in agreement—with her, not me.

I thought of that when my mind leaped from cold cash to "hot money." Maybe the shift isn't as wild as it might seem, however.

AUTHOR & JOURNALIST

A young novelist and biographer was in the office the other day denouncing his fellow writers for accepting fees from successful men for writing their life stories. "It's a racket," he insisted.

Some of my readers doubtless agree with him; I don't. The average man who is successful in business or industry is not a trained writer. If he wants to see his biography in print, why should anyone object to his paying a writer to prepare it? The subject is likely to have to pay further to get the manuscript published, though some such books are so good that publishers scramble for them.

There is one thing no honest writer will do, and that is, lie about his subject. Few people who pay for biographies want him to. Al Capone once approached a writing friend of mine to do a biography of him. "I don't want you to make me out somebody like St. Ignatius," he said. "Guys would give me the laugh. I just would like folks to know why I've done the way I have."

Was Capone's biography written? No, it wasn't. My friend had no objection to the job—in fact he thought it would be fun—but the deal finally fell through. Al seemingly wanted to cooperate, but give-and-take was out of his line.

If a writer tells the truth about his subject, I can't for the life of me see why he should turn up his nose at pay—in money or some other useful commodity. Edmund Spenser wrote about Queen Elizabeth, and the Virgin Queen handed him a lush political job. Nathaniel Hawthorne's biography of his college chum, President Franklin Pierce, was repaid with a consulship which allowed him plenty of time to devote to fiction. I'll put Spenser's and Hawthorne's ethics up against my young novelist friend's any day.

SEVERAL writers have asked me whether it is smart to adopt a pen name.

Well, pen names aren't as popular as they used to be. Nowadays a writer usually has some specific reason for adopting one. André Maurois is a pseudonym adopted because the man's original name was not euphonious; he had his pen name made his legal name by court order. Ellery Queen is the convenient name of a literary partnership. A noted British judge writes detective stories under a pen name: he feels his countrymen wouldn't like to have a jurist appear as the author of popular fiction. On the other hand, a manufacturer of baby food bought by fond mamas used to write eyebrow-raising novels—and signed his own name to them. Of course there is the rare writer, like Jan Valtin, whose works might put him or his family in danger if his true name were known.

Professional writers for the pulps publish under various names, so that there won't appear to be too much by the same author in one magazine. Men who write for women's magazines sometimes use feminine by-lines, while women who contribute to the men's publications take on masculine names. I am not sure readers care a rap.

And so . . . You adopt a pen name for reasons of your own—or you don't. Personally I am vain enough to enjoy seeing my by-line in print. Maybe you are more modest than I.

MARCH, 1952

To authors, agents, everywhere,
New writers who are willing,
Get out that different manuscript
And mail it right to Thrilling!

Greetings

from
**THE THRILLING
FICTION GROUP**

STANDARD MAGAZINES, INC.
BETTER PUBLICATIONS, INC.
10 East 40th St., New York 16

There's a **NEW WAY**
to **WRITING SUCCESS**

EASIER...MORE SURE...

Here is the modern way to develop your creative ability. Writing is more fun as you learn how to bring into full play your own experiences, ideas and imagination. **THE CREATIVE ABILITY DEVELOPER** shows you how to gain added creative energy and enthusiasm that lead to results, to quicker sales. No other course is especially designed to do this.

The new method is direct, simplified, and efficient. The cost is low. Read how others are aided to write better, to earn more money. Ask for free copy of "The Way to Successful Authorship."

SIMPLIFIED TRAINING COURSE
1819. Gilpin St., Denver 6, Colo.
Please send me your free booklet and
other information about **THE CREATIVE**
ABILITY DEVELOPER.
Name.....
Address.....

TELEVISION

The Writer's Greatest Market!

"Not enough writers in existence to supply the future demands of television" states one authority.

EVERY WRITER

of Short Stories, Books or Plays has a chance to earn \$150 to \$1,000 per script through TV adaptation!

OUR SERVICE

We have the first and largest specialized Television Marketing Service. Our staff of professional TV writers will edit and adapt your scripts at nominal cost. Also personal training in television writing.

SEND IN YOUR STORIES NOW

Fees for reading and rendering decision in regard to adaptability of scripts: \$3.50 for short stories; \$10 for books and plays.

HEATH-KING PRODUCTIONS

1214 N. Fairfax Ave.

Hollywood 46, Calif.

It Is Quite True . . .

Even MASTER FORMULA is not perfect. It can't sit in a swivel chair and pound a typewriter. It won't feed blank sheets of paper into a mill and crank out perfect stories by itself while you play golf. The writer still has to do **some** of the work.

BUT . . . it has been called "The only new approach to writing salable fiction in the past fifty years." It is the **only** graphic explanation of the difference between 'Plot Formula' which editors abhor and 'Story Formula' which they love. It is the **only** device which teaches the vital Three Manners Of Presentation and shows where to use each of them in **your** story. It is the **only** chart which shows you, by word count on your own manuscript, where every element of your story must be.

There is a 'Story Formula'. It is used in 95% of the stories published today. Are you using it?

A post card will bring our free Road Map For Writers.

MASTER FORMULA

P.O. Box 1741

Fresno, California

What readers say

For Serious Poetry

I want to thank you for letting Virginia Scott Miner's "Words Unwritten" into *Author & Journalist*, where usually we have clever, but light, verse about writing.

ELIZABETH CRAWFORD YATES

Vancouver, Wash.

Newspaper Work? No!

Does daily newspaper work help or harm the wouldbe writer? I'd say definitely it does much more harm than good. Drilled into the newspaper worker are brevity, absolute facts, practically all important points in first paragraph, followed by explanation, all so clearly told that no one can possibly misunderstand.

On the other hand, the feature and fiction writer in the first of his article or story plants seed to arouse the curiosity of the reader, elaborates, scatters facts through article or story, attempts to hold the reader's interest to the last line.

I did a little feature work a number of years ago, then was on a newspaper for over ten years. Looking back over some of my first features, I think they sound better than those I write now.

LUCY L. PETERSON

Belle Fourche, S. D.

Selective Lists—Two Views

The trade journal list is organized in trade fields, an innovation which is very good, but the list is too brief and superficial to be of practical help.

You are putting out a beautiful publication, but as a practical help to a writer, who makes a business of writing, it is as near to nil as anything can be.

LESLIE E. DUNKIN

South Bend, Ind.

You are wise when you give a "selective list" of various kinds of markets, for there is little point in burdening your pages with every little fly-by-night publication that may only hit the newsstands once or twice.

AGNES M. REEVE

Franklin, Ohio.

We'll Swamp the Editors

That did it! The January issue tops them all. I haven't even finished reading the feature articles, but all those short ones are surely slanted for the beginners who are already making some sales. I enjoyed the "shorties" in the December number, but the new one is even better. If you keep 'em coming like that, the poor editors are going to be swamped with all the new ideas and approaches we send out after reading each *A&J*.

JULIE HOLMES

St. Clair Shores, Mich.

Good Ol' Fresh Air

You are what we aspiring writers want as editor of *Author & Journalist*. You will not be the type who leans out of his ivory tower, just yoo-hooing and waving at us!

Author & Journalist was meant to be by and for the ordinary author-to-be who possesses talent, enthusiasm, and persistence (them's your words). You are the person to run such a publication.

"Come, Gather Round" in the January issue is so good, for one thing. "I Write by Feel" is fine, too. Both of them are typical of that good ol' breath of fresh air which your editorship is bringing to *A&J*.

PHILLIP COLEHOUR

Knox City, Tex.

Professionals Only? Now, Now . . .

As for Nelson Antrim Crawford—NOT FOR ME! That opinion was formed over the years as a subscriber to *Household*. He may have discovered Jesse Stuart—whether that is to his credit or not is a matter of opinion—but he certainly didn't ever go out of his way to give anyone else a bit of encouragement.

It is my personal opinion that *Author & Journalist* under this régime will not do much for anyone who has not already broken into the writing game. It will be O.K. for professionals.

Sorry, but that's the way I feel, even though I am enclosing my check for one year's subscription. I am subscribing just to prove to myself, if I can, that I was wrong.

DELLA LOUI

Madison, Wis.

Those Expense Wolves

Some one should tip off Harvey Hansen ("How I Skin the Expense Wolf") that, while he is skinning his wolf, he may be letting in the whole pack at someone else's door. Just suppose that every writer troops to the wholesaler for his supplies. It is terrible to contemplate what would happen to the poor retailers, with every citizen in the country rushing past his door to be first to the wholesaler. Which reminds me that there are all too few writers who give the public the necessary facts about those two much-disputed items: economy and economics.

B. B. WATSON

Palmyra, Mo.

No More Amateurs

Will you kindly carry a notice that we no longer accept manuscript from inexperienced writers and are no market for them?

JOHN D. STANDARD NEWS SERVICE
Chattanooga, Tenn.

ONE DAY

Margie Sanford

CALLED ME ON THE TELEPHONE

SHE was writing a magazine article and wanted some information. I found that her material was good but required better arrangement. The opening was slow and indirect, and failed to tie in with the denouement. In ten minutes I'd given the suggestions she needed. The article was corrected and put in the mail that evening. It sold on the first trip out, and recently appeared in the magazine. *Life Today*.

Your problem may not be as simple as Margie's was. Your manuscript may require a detailed letter of corrective criticism, it may need some blue penciling—or possibly a thorough rewrite. Whatever the need is, let me know and I'll make it salable if that is possible. My assistance is individual; I have no printed lessons or stock criticisms.

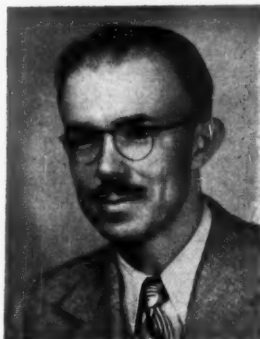
Write today for my free folder entitled *Literary Help*. It tells you how we get started.

Get your copy
of my *Directory
of Literary
Agents*. 25c coin.

INTERVIEWS BY ARRANGEMENT ONLY.

CHARLES CARSON, *Literary Consultant*

601 So. Vermont Ave., Los Angeles 5, Calif.



We sell to all good markets...



We'd like to sell them your material!

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths; information on terms for other types of material upon request. We drop all fees after we make several sales for new clients. A stamped self-addressed envelope, please, with all manuscripts.

Scott Meredith Literary Agency, 580 Fifth Avenue, N.Y. 36 N.Y.

NOTE: SAME LOCATION, BUT NEW ZONE NUMBER

Comment on Scott Meredith's best-selling book, *WRITING TO SELL*:

" . . . Scott Meredith's lucid work, *Writing to Sell*, stems from his rich experience and near-phenomenal success as a literary agent . . . His practical analysis of writing technique is sufficiently stimulating to prompt everyone reading the book to begin work on a story at once."

-*Author and Journalist Magazine*

Order your copy from your local bookseller, or directly from the publishers, Harper and Brothers, 49 East 33rd St., New York 16. \$2.75.

EDITORS Know What They Want - Do YOU?

From magazine and book publishing houses—first-hand information to help writers make this a year of sales

EDITORS do know what they want, and they know better than any one else what their readers want, notwithstanding our reaction when we get a rejection slip saying in one way or another, "not suited to this magazine." That is the absolute truth, not merely something that is easy to say when our manuscript is returned.

A survey of representative editors by *Author & Journalist* shows what editors want. It also shows why many of us fail to supply it.

Suppose we clear the ground by taking note of our deficiencies first.

One of the questions *Author & Journalist* asked of editors is: What do you find most lacking in manuscripts you receive?

The answer was practically unanimous: *The writers have not studied the magazine to which they submit material.*

P. L. Adams of the *Atlantic Monthly* staff summarizes the situation effectively:

"By and large, most of the writers who submit MSS. here clearly haven't read the magazine, and consequently send us things which we cannot possibly use. We don't object, are indeed happy to consider anything that turns up, but we sometimes worry about all the postage wasted by these hopeful writers, and the disappointment which they must feel when their MSS. are returned."

"An understanding of our magazine's technique and philosophy of editing" is missed by J. E. Ratner, editor of *Better Homes and Gardens*. In the same field Marion M. Mayer of *American Home* calls attention to the number of manuscripts "not suited to our editorial scope."

A. C. Spector of *Park East* offers what he terms "the same old suggestion: Study your market before submitting." He adds another bit of appropriate advice: "Don't send a covering letter explaining your contribution—if it doesn't speak for itself, it's n.g."

Among farm publications the difficulty with submitted copy is the same as elsewhere. "I find," says Kirk Fox, editor of *Successful Farming*, "that authors tend to send in manuscripts haphazardly without first analyzing the needs of the magazine to which they are sending. For instance, de-

spite the fact that we use no fiction, we are constantly receiving fiction. An author should study the magazine he is contributing to." Most lacking, according to Arthur Jenkins of *Farm Journal*, is "as always, adaptability to our requirements resulting from lack of intelligent study of the magazine."

A common complaint among all type of magazines is that writers pay no attention to length requirements. "Manuscripts are too long," is the blunt comment of Eugene F. Corbin of *Western Home*. Writers lack "understanding of our publication and its space requirements," comments Tracy Samuels of *Better Living*.

And any experienced editor or writer will tell you it does no good to put at the top of a story "3,500 words" when the manuscript really contains 6000 words.

No matter how well or how badly one writes, he can at least study the magazines to which he wants to contribute—to get an idea of their subject matter, their slant, their "feel." Without such study he has no chance—he is just wasting time and postage. The market lists in *Author & Journalist* give a general picture of each magazine, the length and type of material it uses. Such lists, however, are a general guide: they don't take the place of intelligent study of a publication itself.

Frank Criticisms

REPRESENTATIVE editors—some of them—add other criticism of the material that comes to their desks. "Skill" is lacking, according to the frank comment of S. J. McGinnis, editor of the *Farm Quarterly*. He makes a suggestion to educators:

"What the colleges need are good courses in non-fiction writing."

Ben Hibbs, editor of the *Saturday Evening Post*, distinguishes between faults he finds in non-fiction and in fiction. In the former it is "lack of clear writing and lack of sound reporting." In the latter it is "lack of good plot sense."

"The above," he comments, "applies primarily

to the work of new writers trying to break into the magazine field, but it also applies in some degree to some of our regular contributors."

Maxwell Hamilton of *Bluebook Magazine* finds wanting "the professionalism required in writers who are making a living at their trade and not just doing it as a hobby." "A fresh, stimulating point of view" is absent from many manuscripts submitted to *Harper's Magazine*.

DRAMATIC narrative technique is hard to find, according to Adie Suchsdorf, editor of *Saga*. "We still get too many articles about subjects," he goes on to say, "instead of stories about individuals whose wit, skill, and resources were the difference between success and failure in the adventure-incident being described."

Not too different is the view expressed by Sara Judson, who edits *Life Today*. "A writer . . . should not try to exhaust the whole topic," she says. "Let him find a vital, dramatic, and interesting segment of it; let him find a new approach to it; let him form a conviction—and then let him sell that idea of his to the reader. The chances are that the editors will buy it, too."

"Too many writers approach a subject with all the vigor of a wet sponge. They mount a half-baked wish and ride off in all directions. They gingerly skirt a red-hot subject such as divorce or unwed mothers or psalm-singing hypocrites or quackism, and ooze out 4000 words of essay instead of 1500 words of oomph."

Says Douglas Lurton, editor of *Your Life, Woman's Life, Your Health*, and similar magazines: "Too many manuscripts are done 'the easy way' and without forceful appeal."

Good organization of material is found wanting by several editors. So is the development of full-bodied characters in fiction or factual articles.

"Lack of direct style, logical organization, and substantiation by relevant facts" is a prevalent fault in manuscripts submitted to *America*, says the editor-in-chief, the Rev. S. J. Hartnett. S. J. Father Hartnett adds:

"Many writers kill their chances by the introductory paragraphs of their manuscripts. The function of an introduction is to introduce. At times a writer will plunge into his subject without any introduction at all. Or he will run on and on for several paragraphs without striking oil. One feels that he lost his way before he even got started."

It isn't only editors of intellectual religious journals such as yours, Father Hartnett, that encounter this. All editors are familiar with it, to their regret, and they wish writers would learn better.

Now we writers know from their own words what editors don't want; what they see that is wrong in the material we submit. Their remarks show why there are so many rejection slips and comparatively so few checks.

Suppose we look at the positive side: what editors want. They know what they want, as has been pointed out heretofore, and are eager for it. They are ready to pay good prices, too. Naturally rates vary with the type of magazine, its circulation, its advertising volume, and other factors.

In general, rates of payment this year will be about the same as last. No publication with which

we have been in contact is reducing its rates. Some magazines are upping their prices.

Household, appealing largely to families in the non-metropolitan areas, is paying top prices for material in its field. This is a non-fiction magazine. *Bluebook* is ready to pay as high as \$1000 for articles striking enough to be blurred on the cover. This is a decided increase over former rates.

Especially in magazines that depend extensively on newsstand sales, there is a growing tendency to fix payment on the basis of the quality or appeal of the manuscript, rather than on a per-word rate or a flat rate. This applies especially to non-fiction.

For some years the proportion of non-fiction has been growing in most publications—the articles being written with much of the dramatic technique of fiction. This movement seems now to have reached pretty much of a status quo, though here and there a publication is continuing to reduce its fictional content. *The Country Gentleman*, edited by Robert H. Reed, is cutting its fiction one-third and will discontinue serials at the end of 1952. Its serial needs are taken care of till then. *Today's Woman* under Geraldine E. Rhoads is using more non-fiction, especially long personal experience material, in some issues. Richard Merrifield of *Yankee* is cutting down further on fiction, "buying only the rare story."

On the other hand, *Cosmopolitan* is increasing its fiction. So, to a limited extent, is *This Week Magazine*.

None of this, of course, applies to the pulps, which continue to handle predominantly fiction, or to other magazine groups that stick pretty much to stories.

Magazines in general will use about the same amount of purchased material as last year. In those which depend largely on advertising for their revenue, the size of the book is set by the advertising lineage, and that is running not far different from what it ran in 1951. In the case of publications depending mostly on circulation money, publishing costs have risen to a point where profits might be endangered by a heavy increase in the size of the magazines. Also the problem of print paper still is with us.

There is one notable exception to the rule about size—Thrilling Fiction Group. Some of the magazines in this group contain more pages than they did a year ago; some have increased their frequency of issue. Says Miss Nancy Ellsworth, the managing editor:

"We shall certainly be buying more material this year than last. We have used up our inventories on everything but our sports magazines. We need stories of practically all lengths in the Western, science fiction, detective, and love fields. I can't say that one need is any more urgent than another. We are very much in the market for all of them."

Trends in Fiction

THE PENDULUM has swung away from the gloomy story, likewise from the narrative that is essentially a sketch rather than a full-bodied story.

Not only do editors want stories, but they want

AUTHOR & JOURNALIST

better stories than ever before. They demand better style, better characterization, more sense of reality. This applies equally to the general magazines of mass circulation—for men or women or both,—to the pulps, to the definitely literary periodicals, and to publications that cannot be specifically placed in any of these groups.

MATURITY is the word used by Robert O. Erisman, editor of the Stadium Publishing corporation, in describing the change.

"Maturity," he writes, "seems to be the watchword all over the pulp field, which is a real break for the writer, who can first try his material on the slicks for a jackpot attempt and then show the same manuscripts to the pulps."

Mr. Erisman adds, concerning his own publications: "Needed are finish, originality, fresh feeling, emotional insight into characters and situation—all of which means plain professionalism growing out of enough study and practice and talent." He is seeking especially "mature, slick-bent Western shorts."

Miss Ellsworth, previously quoted, stresses lack of characterization in stories that are submitted to her organization. Uninformed opinion is to the effect that the pulps don't emphasize character; nowadays they do.

In the women's magazines a desire for first-class stories is apparent. Herbert R. Mayes, editor of *Good Housekeeping*, lists as his most urgent need "short stories of quality." *Harper's Bazaar* asks for fiction "of distinguished quality that would interest the intelligent, mature woman reader."

Says Hugh Kahler of the *Ladies' Home Journal*: "We always need good stories, and by good stories we mean those that we editors enjoy reading."

Speaking for *Redbook*, which of course is in the general magazine field, William B. Hart, senior editor, calls attention to the need for "freshness and a positive view toward life." "Too many manuscripts," he continues, "reveal a sense of frustration and defeat. This is particularly and perhaps solely in regard to fiction." *Redbook*, incidentally, is slanted to the interests of young moderns, men and women, married or single, from 18 to 35 years of age.

In the same general field, *Cosmopolitan*, one of the few magazines increasing the fiction content, seeks "well-rounded narrative value." "Most stories," the editors say, "are too sketchy." Strength of plot is urged by Gwen Cowley, fiction editor of the *Star Weekly*, the biggest publication of its type in Canada.

Bluebook under its new editor, Maxwell Hamilton, definitely does not want "the story couched in so-called realism, the story which details the humdrum existence of men today."

"We want our stories to be just the reverse," says Mr. Hamilton, "and perhaps the word 'heroic' should best describe the type of central character dominating a *Bluebook* short story or novelette of the future. And to be heroic, the protagonist must have obstacles that call for heroics on the grand scale. Since we want to appeal to modern men in a modern, fast-paced atomic age, we shall want our plots and our characters to be as modern as today's newspaper."

Among the literary magazines, the *Atlantic Monthly*, like publications of mass circulation, is

looking for "less dismal fiction." "Stories of high literary quality, which we want, are usually very gloomy," the magazine comments. "We wish more authors had a proper respect for comedy. There seems to be a general tendency at present to disparage it as hack work."

"A fresh, stimulating point of view" is sought by *Harper's Magazine*, while the *American Mercury* wants "unique stories of literary quality."

Desired lengths in stories are not changing much. In most magazines under 5000 words is preferred. There is an increasing demand for short-stories that are really stories and not mere incidents or character sketches. Also the market is good for one-shots, running usually around 20,000 words. *Cosmopolitan* is in urgent need of murder mysteries of this length.

The demand for serials is a bit less than formerly, but there still is a dearth of stories which are written for this purpose or which can be cut for serialization—a usual practice.

In the Handy Market list in this issue of *Author & Journalist* the writer can locate the names and addresses of magazines of all types which use fiction of various lengths.

On the Borderline

IN THE ill-defined area between fact and fiction lie the confession magazines, from which not a few writers make a substantial living. These publications no longer seek the extremely sensational but rather the type of story that makes a reader feel: That might have happened to me or to my neighbor.

Also, the factual basis must be strong, although *True Experience*, which not long ago required a by-line on first-person stories, no longer does so.

Says Nina Little Dorrance, managing editor of *True Story*: "Within the last six months we have not published a single story which is not based on fact." She finds both basic truth and thoughtful presentation absent from most of the unsolicited manuscripts she receives.

Cynthia King, managing editor of *True Confessions*, expresses largely the same view:

"We need 'big' stories, in the sense that they must have timeliness, dramatic impact, and above all realism.

"In every story published in *True Confessions* there must be a reason why this woman (or occasionally this man) would sit down to write her story. Whose life will she save? Why should other women be interested in reading her life story? Whom will she help? No fictional contrivances can enter into the sequence of a story; no illogical or 'slick' gimmicks can stand up as fact."

Wanted: Good Articles

GOOD ARTICLES are definitely in demand. The article writer has less competition than the fiction writer because of the much larger number of persons who produce fiction.

The tendency of editors generally is to seek articles that possess human interest, drama, and broad appeal, and that carry ideas applicable to

the daily life of readers. The article based solely on research or on rewriting has little chance in the major markets. The successful writer goes out and gets his material at first hand.

Maxwell Hamilton of *Bluebook*, who has been quoted heretofore, expresses a prevailing view.

"Not only the subject but the treatment of non-fiction stories should parallel those of fiction; a hero who wants to do something, who encounters obstacles, who generates exciting and dramatic action in overcoming those obstacles, and who finally emerges triumphant."

JAMES A. DECKER of *Good Business* emphasizes the absence of opportunity for copy based on previously published material:

"In several instances recently, writers have offered us articles that were in our field, but were written almost entirely from previously published newspaper and magazine articles.

"There is usually no attempt at deception, but surely no reputable editor would buy such rehashes. Use of previously published material as a source of facts is an accepted practice, but there seems to be arising a group of writers who feel that all they need do to have a salable article is to rewrite another author's material."

In articles for *Saga*, a strictly non-fiction magazine for men, Adie Suchsdorf, the editor, is looking for "dramatic narrative technique." The kind of articles he wants embody contemporary personal adventure, humorous adventure, and adventure with a romantic angle.

While using a great variety of non-fiction, Ben Hibbs of the *Saturday Evening Post* finds his most urgent need to be for "articles of an entertaining nature, particularly humorous articles or articles with humorous overtones." *Collier's* and various other magazines of mass circulation are also looking for humor—which seems to be a rare quality in first-class articles.

John Clare, managing editor of *Maclean's Magazine*, a leading Canadian market, is looking for lively profiles and "you" interest articles with some Canadian application. He lays stress also on articles carrying an appeal to women.

Among the regional magazines, *Southwest Review* seeks "top quality non-fiction on Southwestern, national, and world problems; Southwestern history, folklore, etc.; and literary criticism, which must be expert." The *Empire Magazine* of the *Denver Post* wants photo stories with Western themes. Subjects: art, literary, musical, and other personality pieces; crafts ditto; some historical and 'place' pieces."

Richard Merrifield, editor of *Yankee*, comments on the lack of pictures accompanying manuscripts. There is a similar complaint from other editors. Not all magazines use photographs, of course, but those which do want them—and want them badly. Good photographs often spell the decision between a purchase and a rejection. "Action pictures must accompany text," is the frank statement of R. M. Grant of *Popular Mechanics*.

Home Magazines

THE HOME service magazines are occupying an increasingly important place among writers' markets. Periodicals of general circulation in

this group include *Better Homes & Gardens*, *Household*, *American Home*, *Sunset*, *Holland's*, *Western Home*. Class periodicals in the field—having smaller circulations and offering less of a market for contributions—are *House and Garden*, *House Beautiful*, and the new *House & Home*.

These publications should not be confused with women's magazines. They have many women readers, of course, but their appeal is primarily to married couples. They are read as much by men as by women.

The mass circulation publications in this category are strong for how-to-do-it material that can be applied by the average person. They also purchase many manuscripts describing personal experiences in remodeling, redecorating, and gardening. Material must be sound and practical.

Robert P. Crossley, editor of *Household*, offers a sound summary of the home service magazine's function:

"To be a real home magazine and not just a house magazine a book cannot allow itself to forget that there are people—a family—in every house. That is why we will always have a place for human interest, family achievement, and a spirit of warmth and friendliness in all of our articles.

"We would buy more home-service features if we could get them. Alas, there has been too small a market for this writing in the past and many good writers have not learned to think in terms of expository writing.

"We are particularly interested in picture stories showing, step-by-step, how to do various things around the home. This might tell readers how to plant a peony, how to roll out a pie crust, how to fix a leaky faucet, or how to decorate a problem window.

"As for purely text articles, our chief requirements are that they should have a direct meaning to the family."

The personal experience home service story is especially sought by *Better Homes & Gardens*, *American Home* is in need of illustrated how-to-do material on household subjects. *Western Home* is looking for how-to-do-it's involving the use of hardware materials, especially hardware tools. *Sunset* buys only from West Coast contributors, and it is essential to query the magazine before submitting manuscripts. *Holland's* interests are confined to the South.

Also these magazines use important articles on health, child rearing, and other subjects of family interest, always with a slant to practical application by the reader.

THE MAGAZINES specifically for women are continuing to broaden their scope, endeavoring to cover subjects outside the home that will appeal to intelligent women.

Few of these publications report urgent needs. As in the case of other magazines, reading their contents will give prospective writers an insight into their material and policies.

Eleanor Pollock of *Charm* is looking for "articles geared to the interests of women who work." Geraldine E. Rhoads, editor of *Today's Woman*, seeks important lead articles. *Woman's Day* is in the market for humorous and human interest articles around 2000 words, but wants no medical

articles or contemporary personality or career stories. This magazine also uses fillers of 500 to 1000 words embodying human experiences, garden and home topics, party suggestions, humor, and instructions for handiwork.

Mademoiselle is continuing its practice of devoting each issue to a theme: January, What's New; February, Brides; March, Your Money's Worth (1952 only—in some years an international theme); April, Travel; May, Jobs and Futures; August, College; October, Brides; November, Pre-Christmas Entertainment, Arts, etc.; December, Christmas.

Mrs. Clara Savage Littledale, editor of *Parents' Magazine*, stresses a need for articles of 1500-2000 words on specific problems and situations and how they can be handled successfully. These have to be written by persons well-informed in the field of child development. "Newer insights" are lacking in many of the manuscripts she receives. Mrs. Littledale reports.

The Farm Field

WHILE around 300 agricultural periodicals are published, few of them offer an extensive market for the freelancer. Many of them are pretty local. Others are devoted to specific breeds of livestock. All of them demand a definite familiarity with agriculture. A great deal of the material in them is staff-written.

The freelancer may find opportunity to contribute to farm publications in his own state if he studies them carefully and also has the necessary background.

Practically all farm publications have home-making departments, which offer a better chance to the freelancer than the strictly agricultural portions of the magazine.

The market for contributed material in these periodicals is substantially the same that it was last year. The rates also remain in large measure unchanged. They range from extremely low figures on the publications of small circulation up to prices comparable to those paid by general magazines of mass circulation. Farm periodicals paying the latter rates are in a decided minority.

Most of the major farm publications use a limited amount of fiction. *Farm Journal* and *Capper's Farmer* each use one story to an issue. *Country Gentleman* publishes somewhat more, but, as previously pointed out, is dropping serials at the end of this year. Obviously, none of these markets wants "hick" stuff in its fiction; the magazines go to farmers of more than average education and more than average purchasing power. *Successful Farming* uses no fiction, though it receives a lot from authors who pay no attention to its needs.

Robert H. Reed, editor of *Country Gentleman*, finds a need for well-illustrated short articles on how to do things on the farm and in the home. The new Country Living Department of the magazine will feature all manner of things of interest to the entire family. Mr. Reed adds:

"I hate to discourage young and new writers, but our field is so technical that non-farm-trained writers will have difficulty in hitting our market."

"Most editorial material is prepared on assignment by writers with whose work we are familiar."

says Ray Yarnell, editor of *Capper's Farmer*. "We welcome contacts with writers who are qualified to produce authentic material on agricultural subjects such as we feature regularly in *Capper's Farmer*. Specialists in agricultural colleges or in the extension service are invited to submit articles and pictures or to offer suggestions for items and articles which they could develop on assignment."

"Material of special interest to women in purchased in limited amounts. This includes: how-to-do articles; country cooking recipes from farm women only; household hints; an occasional short poem of family life.

"We buy farm, home, and general cartoons for reproduction in one and two columns—no panels—and we prefer to select from roughs submitted by cartoonists."

Farm Journal, says Arthur Jenkins, its editor, wants material on new technical farm developments; also accounts of devices for its department, "Homemade & Handy." In the Farmer's Wife section, there is a market for "Slick Tricks" and similar copy.

Successful Farming is in particular need of short items, self-contained—preferably a picture (explanatory in nature) with a long legend to serve as article.

Other Markets

NEEDS IN the religious field are little changed over 1951. These publications tend to be conservative and are averse to radical changes.

The intellectual religious publications—such as *America* (Roman Catholic), the *Living Church* (Episcopal), and the *Christian Century* (Protestant)—offer a market to the more or less scholarly freelancer who is grounded in religion and its relation to other aspects of life.

Among the popular religious journals, *Extension* emphasizes brevity in both fiction and non-fiction. The Rev. Victor Drees of *St. Anthony Messenger* is one of the few editors in any field who are especially seeking seasonal fiction. He demands good writing. The *Sunday Digest*, one of the non-denominational publications in the David C. Cook chain, desires stories, with photographs, of real people (individuals or groups), "who are helping make the world a better place."

Like the religious periodicals, the magazines for children and youth continue on an even keel. A list of them was published last month in *Author & Journalist*.

The most notable change in this field is the incorporation of 21, for young men, into *Compact*, formerly for young women. Now it is a coed publication. The magazine is not buying fiction or non-fiction because of existing inventories.

All the juvenile magazines appear to be pretty well stocked with accepted material, but this is a chronic condition.

The fact detective magazines, written largely by newspapermen, are making a definite effort to insure accuracy in their material. Likewise, they want the motivation of the crimes made clear.

True Detective's specifications are typical: "current, suspenseful, well-motivated, factual, accurate

crime cases, with woman angle whenever possible; good dramatization, good characterization."

Most of the detective books also want shorts from 100 words up on crime and law enforcement. These tend to be light and often definitely humorous.

There is less taste than formerly for old cases, unless they offer a highly sensational twist. An exception in this respect is *True Crime Detective*, one of the Spivak publications, which continues to give considerable emphasis to stories from the past. In pocket size, without photographs, this is one of the few true detective magazines to bar sensationalism and to concentrate on motivation and skillful writing.

Demand for material and rate of payment continue about the same in the trade journal field. If anything, the demand is slightly greater, for most industries are prosperous and the publi-

cations are well supported by subscribers and advertisers.

Editors report an increasing reliance on writers who have proved accurate and dependable, but are gradually adding new ones with the same qualities. A typical complaint about many writers is voiced by Hugo Autz, of the *Sporting Goods Dealer*—"careless preparation in all phases." No trade journal can afford a writer who is careless or inaccurate; its readers depend on the magazine in their business.

WELL, that's the magazine picture as of today. In brief, there is as good a demand as ever for writers who have ability, skill in appealing to an audience, and a never ending passion for accuracy—and who read and study magazines to discover just what sort of thing they are publishing.

The Book Market Today

THE book market was steady in 1951 and will likely remain so in 1952. Sales remain about the same as for three years.

Non-fiction has increased its popularity and continues to sell extremely well. In this field there is room for many, since non-fiction is extremely various, of all kinds on all subjects. A writer is well advised at this time, if he has a choice of treating a certain subject as non-fiction or as fiction, to choose the non-fiction treatment. He can "get away" with more, and his market is, on the whole, better. Non-fiction doesn't lead to the spectacular run-away sellers we used to see in fiction, but it evens out in income better; fiction doesn't have those run-away books any more, either, in the trade field.

Juveniles continue very strong and the demand is quite good. The "flat" juvenile is usually to be avoided; the market is probably better for the middle groups and the teen-age groups (that is, the reading youngsters of all ages) than for the picture books for non-readers.

Here are representative comments from general book publishers:

Archibald G. Ogden, Appleton-Century-Crofts, Inc.: "Gazing into a rather blurry crystal ball, it is my guess that non-fiction will continue to sell very well. Fiction will probably continue to be spotty—meaning that very good books will find their deserved market, but that light fiction or books that are simply publishable without being outstanding will fall flat on their faces.

"The main worry today of publishers of fiction is the small market for first novelists, even first novelists of real talent. There are exceptions, of course, such as *From Here to Eternity* and *Lie Down in Darkness*, but for every first novelist whose book sells over 20,000 copies there are 500 whose books sell under 2,500 copies. This is discouraging to author and publishers alike, and has the further demoralizing effect on editors of making them tend to think of first novels in terms of their possible eventual sale to a reprint house. This, to my mind, is extremely unhealthy, as that market is a somewhat specialized one and

certainly not always one that demands the highest literary quality.

"If any of your contributors or you yourself have an answer to this problem, I would certainly be glad to learn it."

Cecil Goldbeck, Coward-McCann, Inc.: "We are still in search of the same thing: good fiction, good non-fiction, good juveniles. We publish all kinds of books except text-books and Western novels.

"Although we welcome and read unsolicited manuscripts, we find most trying those books written by entirely incapable people who think that because they 'have the answer to the world's problems' they can put it down on paper in publishable form. It is so nearly certain, in fact, that such people cannot write an acceptable book that we are glad to be overlooked when inspiration strikes them.

"The first novelist we strongly encourage, but only when he writes because he has something to say, not because he thinks it is more elegant and easier to be a writer than a law clerk or an embalmer.

"Our active wants, you see, are simple, just something good and competent—but, ah, how many are in between!"

J. H. Gipson, The Caxton Printers: "Non-fiction is our best bet with production costs as high as at present.

"You will note the folder inclosed, *Books for Libertarians*. We are paying a good deal of attention to books of this sort, because we believe there is a great need for thoughtful Americans to read them.

"The main thing to make clear to budding authors is to have something to say and to know how to say it, and to be sure that manuscripts submitted to us or any other publisher are as free as possible from typing and other errors, and are good, clear, and distinct."

John Fischer, Harper & Brothers: "If we were able to predict with any certainty the 'types of books that will likely be in demand,' the publishing business would be much simpler than it is.

A. C. VROMAN, Inc. , BOOK JOBBER, 382 SOUTH PASAD Pageant Press, 4 West 40th St., New York 18, N. PLEASE SEND 15 Copies THE GREAT QUESTION by S	CHANGE AND SEND TO: Doubleday Book Shop VANDERBILT AVENUE CONCOURSE GRAND CENTRAL TERMINAL NEW YORK 17, N. Y.	PURCHASE ORDER FROM A. C. McCLURG & CO. 373 S. Ontario Street WHOLESALE BOOKSELLERS Chicago 11, Illinois SINCE 1844
PURCHASE ORDER The A. E. WILDE Co. 914 Race Street CINCINNATI 2, OHIO	JAS. A. OGILVY'S LIMITED Department Store 1001 RUELLE Montreal, Canada	
PURCHASE ORDER THE METHODIST PUBLISHING HOUSE 1810 Main Street Dallas 1, Texas	THE BAKER & TAYLOR Co. HILLSIDE, NEW JERSEY 6700 - 3 DATE 11-8	PURCHASE ORDER The Personal Book Shop FOLLOWING BOOKS AS SOON AS POSSIBLE COLUMBUS AVE., BOSTON 11
THE MARINERS BOOKSTALL DOKK SQUARE ROCKPORT, MASSACHUSETTS TELEPHONE 2192	TIMMS LIBRARIES, Inc. WALTER R. TIMMS, President RENTAL LIBRARIES	LIBRAIRIE HACHETTE SOCIÉTÉ ANONYME AU CAPITAL DE 1,250,000 FRANCS 10, RUE DE LA HARPE, PARIS 6 ^e FRANCE (HACHETTE) PAR 10, RUE DE LA HARPE, PARIS 6 ^e FRANCE 10, RUE DE LA HARPE, PARIS 6 ^e FRANCE
SPECIAL DELIVERY AT ONCE 25 COPS! THE BIBLE™ THE BOOKWORM 269 MIRACLE	ORDER GIVEN BY <i>Miller's</i> Knoxville 1, Tennessee (Signature)	NEBRASKA BOOK COMPANY WHOLESALE SCHOOL SUPPLIES 1136 R STREET LINCOLN 1, NEBR THE AMERICAN NEWS COMPANY, Inc. - 131 Varick St Wholesale Dealers in Periodicals Stationery and Books of all Publishers DATE <input checked="" type="checkbox"/>

Where Are Pageant Press Books Sold?

Many of you, interested in having PAGEANT PRESS publish your book, have asked us where our books are sold. All PAGEANT PRESS titles are listed with the more than 3,000 booksellers and book wholesalers in the United States and Canada who order our books from Publishers' Trade List Annual, Retail Bookseller, Books in Print, etc., as well as special circulars we send directly to the stores.

We, at Pageant Press, don't promise you a best seller but we do offer an extensive advertising and promotion program at *no extra charge* and actually for a reasonable subsidy. We give your beautifully designed and printed book the chance it deserves to meet readers and succeed on its own merits. Write today for our free booklet 3A which describes this unique and satisfying Adventure in Publishing. Send your manuscript today for appraisal without obligation — and within two weeks you will receive full details.



PAGEANT PRESS

4 WEST 40TH ST., NEW YORK 18, N. Y.

Our best estimate, however, is that the demand for good non-fiction—particularly biographies and personal experience stories with a theme of accomplishment or adventure—will continue strong throughout 1952.

"We also see some indications that the market for fiction is improving; at least, for fiction with a sound story structure and believable characterization. The recent vogue for morbid and despairing novels seems to have run its course. We are particularly eager to find first novelists who write with a sense of freshness and enthusiasm; we are not in the market for pallid imitations of Kafka."

John Farrar, Farrar, Straus and Young:

"We are interested in fiction and general books of pretty much all types although we have as yet no juvenile list. We are continually interested in new writers—both fiction and non-fiction. We try to read manuscripts as fast as we can although this is some times not easy.

"With non-fiction books it is often a good idea for an author to write ahead explaining the type of book he has in mind. This sometimes saves the submission of a manuscript which would not be interesting for one reason or another to the house. I cannot stress too strongly the fact that we are always interested in the fresh, the new, whether the writer is young or old in age."

University Presses

AS ALL professional writers know, the university presses in recent years have vastly extended their scope. They no longer confine their publishing to works by educators or scholars. An occasional book from a university press has become a best seller.

Even as conservative an organization as the Yale University Press is no longer interested solely in scholarly works, though its primary interest is in these.

Alan Swallow, director of the University of Denver Press, calls attention to declining enrollment in universities as influencing the output of the presses in a restrictive direction. Of his own institution he says:

"We will publish somewhat fewer books, with just a little more specialization in the books we

can market best: good regional material from the West; good, sound, readable treatment of science; some books we can promote for dual sale to the trade and in the colleges; an occasional book with a sound specialized market which we can reach by mail (such as our recent book *No Vacancy* on motel ownership).

"Like other editors, we are impressed by manuscripts which are carefully done. However, university press editors are probably more used than other editors to the digging process of working with an author in a complete revision, when we see a book possibility we like. The largest failing in book manuscripts I see lies in what we call "treatment." Authors often fail to recognize that it is not a subject which sells a book, but the way the book has developed the subject; in other words, the treatment."

On the other hand, Savoie Lottinville, director of the University of Oklahoma Press, is expanding his list. "People want books in all fields, from folklore to cultural history," he points out.

Mr. Lottinville adds a comment about two genuinely important conditions which writers should observe: these apply obviously to writing for trade publishers as well as for university presses:

"(1) Discovering a subject really worth writing about, and having the patience to carry out sufficient research to give the ultimate book depth and breadth which will result in a certain amount of permanence. In non-fiction, the seasonal market is a great deal less important than the long haul. Books go into the long haul only when they have something really useful to offer.

"(2) A style well addressed to non-fictional requirements. It would serve no useful purpose here to discuss the relative merits of fictional and non-fictional styles, but it can be pointed out, perhaps, that the writer who addresses himself to non-fiction has a job which demands at the very outset an understanding of what people will read, hour after hour, and a willingness to achieve that result."

THE 1952 outlook for writers of magazine material and of books, it is plain from the foregoing, is, as a weather forecaster would say, "generally fair with a few scattered clouds." In every field covered, there are real opportunities for the writer with the talent, the energy, and the know-how to take advantage of them.

A Book for Every Purpose and A Purpose for Every Book

By PAUL TULLEN

There are history books; there are books about Quakers;
There are mystery books; there are book for dressmakers;
There are books that are boring and those that amuse you;
There are books that enlighten and those that confuse you;
There are books that are truth; there are books that are fable;
And some heighten the chair for the kid at the table.

The Ironic Paradox

By BILL BROWN

WRITERS often talk about formula derisively. They shouldn't because so many great stories are built on formula—the formula of the dilemma resolved by the ironic paradox. It is the “natural” story, the formula used in many folk-tales and by old yarn spinners. It is the formula of many of our classic short stories, our pulps, and even the well-remembered stories from the Old Testament.

Let's take a quick look at the dilemma plot and see what makes it tick.

Here is an example of a love pulp plot by that ace of love story writers, the late Elaine Heyward:

The heroine, at the age of 30, faced being an old maid. She can either lie about her age and sign up as a junior hostess at the USO and dance with the boys, hoping to meet an “older man,” or she can sign up as a senior hostess and pour coffee. If she signs up as a junior hostess, she will lose her self-respect. If she signs as a senior hostess, she will lose her last chance to get a man.

The heroine makes her decision. She puts on a sweetheart dress and goes dancing with the boys to find her man. As she is dancing, and realizing the derision of her fellow hostesses, she finds out the boys are dancing with her only because they feel sorry for her. She flees the dance floor and goes home. She changes her dress for a more sedate one and comes back in the dignified rôle of a senior hostess to pour coffee.

While she pours the coffee, the “older man” comes along and romance buds. But a drunk soldier comes along and says, “Why aren't you dancing tonight, Babe?” She sees the look of contempt on the face of her new flame. She flees out the back door into the night, totally defeated. But waiting outside for her is her “older man,” who explains that he tried dancing with the younger girls, hoping the “older girl” would come along, but he had given up.

Look at the formula: The woman faces a dilemma: (1) act the fool and lose her self-respect in order to find a man; or (2) be herself and sacrifice her last chance to find a man. Either course is unsatisfactory and poses a sacrifice. The woman is in a bad spot. The result is that the reader immediately identifies himself with the character and also suspense is created.

Then the woman takes the *wrong* road—acting the fool. The reader cringes, knowing the woman is headed for trouble. Thus, more suspense. Then, in a dramatic incident (finding out the boys are dancing with her only because they feel sorry for her), she reverses her road and decides to be herself even if it means sacrificing her last chance to get a man.

So what happens? *By sacrificing her chance to get a man, she gets a man.* That is the ironic paradox. But before the end, comes the dark mo-

ment when the romance is shattered by the drunk, only to be resolved a few paragraphs later. The ironic paradox achieves emotional impact.

Did somebody say that's a good enough formula for a pulp but not a literary piece?

Then look how Maupassant used precisely the same formula in the plot of “The Coward.” A man is dining in a restaurant with his wife and friends. He sees a man with a reputation as a dangerous dueler ogling his wife. The man faces a tough dilemma. He can ignore dueler and face the contempt of his wife and friends or he can challenge the dueler and face almost sure death.

After considerable mental agony, considering the two courses, the man gets a grip on himself and challenges the dueler. (Plenty of suspense?)

Later the hero sits and stares at his dueling pistol, realizing what a great coward he is. He knows he cannot face the duel. He knows he cannot face his wife and friends if he does not face the duel. Suddenly he sees the solution. He shoots himself. *By killing himself he escapes the death he fears.* That is a super-ironic paradox to resolve the dilemma.

Now look at the great story of Abraham. Abraham is faced with (1) winning the love of God by sacrificing his son as God demanded, or (2) facing the wrath of God by keeping his son when he knew the wrath of God meant probable total destruction, even of his son. After wavering, Abraham chose to sacrifice his son. (Plenty of suspense here.) But at the last minute, God substituted a ram for the sacrifice. *By deciding to sacrifice his son, Abraham got to keep his son.*

This is the plot formula which has been used throughout the ages and it still makes good stories. An analysis of a current slick magazine—or a pulp—will reveal that about two out of three short stories (not short shorts or novelettes always) follow that plot formula. And generally the stories that hit you hardest and you remember longest are based on the dilemma and the ironic paradox.

The dilemma story is the easiest of all to do. Just follow these steps:

1. Take your character after you have created him and put him in the toughest dilemma you can think of—one in which there seems no possible way out without a great sacrifice.

2. Make your character take the wrong path until he is brought up with a jolt to the realization that he must sacrifice what he wants most.

3. By sacrificing what he wants, make him get what he wants.

4. Just when everything looks cozy, comes the dark moment. Don't let him get what he wants too easy. Just before the climax, he should encounter a smashing blow. Then, in the climax, all is resolved.

TIPS FOR BEGINNERS

By ALAN SWALLOW

Is it more important for a beginning writer to spend his time attempting to analyze the techniques of successful writers and write a few things himself, or to spend his time writing, with only an incidental interest in formal structure?

This question involves a judgment of degree of interest. Obviously, the learning writer needs to do both things. He above all needs to write, write, write; this is an adage, but an ageless one. What he learns an author has to make his own in his experience with writing. Yet a writer who merely repeats errors over and over gets nowhere; hence some close, critical analysis of successful writing will open his eyes to new things.

In judgment of degree, I suppose the weighing is toward writing experience itself. But critical study is a fast way of making that writing experience successful.

In directing emotion into a poem, how much do line length, rhyme, meter, etc., have to do with the mood, emotion, and force?

I should answer, "Everything." That is, the distinction between poetry and prose is one of composition in verse—which implies division into line, stanza, and other structure; it implies closely managed rhythm through meter (or, in some free verse, non-metrical methods of securing rhythm); it often implies rhyme. Without these techniques, one doesn't have poetry. And whereas it is possible, true enough, to get much emotion and force into prose, the economy of poetry, perhaps even the greater force possible in verse, recommends the technical effort to write in verse much of what we want to say.

Is teaching an adequate vocation for a writer just starting out?

In our culture, not many persons can with a very brief apprenticeship start right out making a profession of writing. Professional writing requires long apprenticeship, and in some fields (such as poetry) it is very nearly impossible, in the sense of earning a livelihood. Therefore, writers are faced with the problem of earning a living by some other method than writing while they are serving their apprenticeships. In some cases, no matter how successful they may become, they may need to hold this adjustment throughout their lives.

Writers have made probably all the combinations imaginable, including the combination of writing with the very honorable profession of housewife. Many have been teachers. Indeed, during the last two decades, there has been an in-

creasing tendency for certain writers—particularly poets, critics, and writers of "serious" fiction—to turn to education as a profession. Dozens of colleges and universities now have productive writers on their faculties.

I can testify from personal experience—and from conversations with many who have combined teaching and writing—that education as a profession has both advantages and disadvantages. First of all, it is a creative profession: it is concerned with the growth of knowledge and with the growth of people. If it is managed correctly, it can provide perhaps as much time for writing as most other professions.

On the debit side, teaching is a low-paid profession, generally. It requires long study and advanced degrees, if one wants to advance in the profession itself, not merely in writing. At times the academic atmosphere is a little stuffy. At times—indeed, I should say most times—education is hampered by poor administration and by public forces brought to bear upon it.

Perhaps even outweighing these difficulties is a more insidious one: education can be so challenging and engaging that it can usurp most of one's interest, so that one can easily turn almost all his creative energy into that very important work; and that, of course, means reduction in time and energy for writing.

To the young writer, I would honestly recommend a look at education as the profession to join with apprentice writing. Personally, I'd choose it above others. But persons with different interests and temperaments will do very well to turn to another kind of work, just as hundreds of writers before them have done.

As I get better known, does my pay on articles increase because of reputation or because of value and content?

Such increase as you get will probably come from both, but chiefly from the latter until your name becomes extremely valuable in a particular kind of magazine.

Are there many outlets for publication of poetry? Is there a greater demand for "verse" than for quality poetry?

There are many outlets for verse, but only a proportion (perhaps half) provides payment. In the higher-paying markets, there is more demand for "verse" (if we mean humorous verse, light verse, versification of the familiar, etc.) than for poetry of greater seriousness, depth, and thematic significance.

19

The Handy Market List

Author & Journalist's dependable guide to magazines that accept material from freelance writers

THE COMPREHENSIVE Handy Market List, constantly revised and published periodically by *Author & Journalist*, offers a list of nearly 400 magazines which regularly accept suitable manuscripts.

The amount and the character of copy purchased vary widely from magazine to magazine; so do the prices paid to authors. Publications which offer no market for freelance contributions are excluded from the list.

This list necessarily gives only an outline of the tastes and wants of each magazine. Limitations of space prevent greater detail. Also the specific personality, or "feel," of a given publication cannot usually be expressed in words.

Nothing takes the place of careful study and analysis of a magazine by the prospective contributor. The Handy Market List will guide him to various periodicals that may be markets for his work. If he then will examine these, he will be able to direct his work to specific markets with a good chance of acceptance.

A name in parentheses immediately following the name of a publication—as (Thrilling)—indicates the chain or group, if any, to which the magazine belongs. In most instances the frequency and single copy price of the publication are shown: as (M-25), monthly, 25 cents. *Acc.* means payment on acceptance; *Pub.* payment on publication.

Good luck in your use of the list—and let *Author & Journalist* know of any way in which it could make the list a more helpful guide. Let us know, too, if you discover any unlisted markets; we are in constant touch with editors and publishers, but that doesn't mean we may not occasionally miss a publication.

STANDARD PERIODICALS—A

American Legion Magazine, 580 5th Ave., New York (M) Out of market for fiction. Query on articles. Joseph C. Keeley High rates. *Acc.*

The American Magazine (Crowell-Collier), 640 5th Ave., New York 19. (M-25) Short stories 3000-5000; complete novelettes, 30,000; short shorts, vignettes, Articles usually arranged for Robert Merrill. Fiction Erist. First-class rates. *Acc.*

The American Mercury, 251 W. 42nd St., New York 22. Young men's opinion magazine; articles of interest to young men, quality stories; verse. Emphasizes non-fiction; query with outline and printed samples of work. William B. Huie, ed. \$150-\$300 for prose. *Acc.*

Argosy (Popular), 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000; novelettes, 10,000-15,000. Articles, 1500-5000, first-person adventure, personality, sports, science, medicine, living; features, cartoons. Jerry Mason, Ed. Dir.; Carlton Brown, Mng. Ed. Good rates. *Acc.*

Bluebook (McCall), 230 Park Ave., New York 17. (M-25) Outstanding dramatic fiction and articles of male appeal. Short stories to 12,000; short-shorts 1000 to 1600. Novelettes to 30,000—or novels that may be cut to that length. Articles to 6000. Fillers under 600. Maxwell Hamilton. High rates. *Acc.*

Bucks Magazine, 818 W. Hancock Ave., Detroit 1. (M-free) Articles on places, people, and events of interest to tourists, 500-600, with 3 or 4 good photos; fillers on interesting places, events, 200-300 words and photo. No cartoons, poetry, quizzes, fillers of the oddity type, first-person accounts of vacations or tours. E. W. Morrill. *Acc.* Supplementary rights released.

Collier's (Crowell-Collier), 640 5th Ave., New York 19. (W-15) Short stories, 1200 to 5000, serials up to 80,000; articles on popular questions of the day 3500; fillers, cartoons; verse only rarely. Louis Ruppel. First-class rates. *Acc.*

Commentary, 34 W. 33rd St., New York 1. (M-50) Political, economic, sociological, religious. Short stories, 2500-4000. Verse any length. Elliot E. Cohen. 3c. *Acc.*

Coronet, 488 Madison Ave., New York 22. (M-25) Uses factual anecdote-packed articles under 5000; photos, fillers: one-pagers, jokes. No fiction or poetry. Fritz Bamberger. Good rates. *Acc.*; fillers, *Pub.*

Cosmopolitan (Hearst), 959 8th Ave., New York 19. (M-35) Outstanding short stories 4000-6000; short shorts 1000-2000; novelettes 10,000-20,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. John O'Connell. First-class rates. *Acc.*

Elks Magazine, 50 E. 42nd St., New York 17. (M-20) Articles to 3500; cartoons; mystery, outdoors. Western fiction to 5000. Lee C. Hickey. \$400 up for fiction. *Acc.*

Esquire, 488 Madison Ave., New York 22. (M-50) Sophisticated unsentimental articles, masculine view-point; essays, sketches, short stories, especially action. 2000; cartoons, cartoon ideas. David A. Smart. Pays according to quality and length. *Acc.*

Everybody's Digest (W. J. Smith Pub. Corp.), 420 Lexington Ave., New York 17. (M-25) World events, politics, business, personalities, unique and human interest stories, humor, etc. 1800-2000. 60¢, digest. 20¢, new material. Theodore Irwin. Good rates. *Acc.*

Extension, 1307 S. Wabash Ave., Chicago 5. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous; six installment serials, 5000; short shorts, articles; cartoons. Ellen O'Hayer. Good rates. *Acc.*

Eye: People and Pictures (Martin Goodman), 350 5th Ave., New York 1. (M-free) 2 or 3 articles a month. 40¢ rates. *Acc.* human interest articles; profiles of vivid personalities; articles with personal application to the general reader; exposes of unusual situation in American life; sport material appealing to wide audience; photos with high human interest value. Dan Merrin. Good rates. *Acc.*

Ford Times, Ford Motor Co., 3000 Schaefer Rd., Dearborn, Mich. (M) Well-illustrated, travel, place, sport, or other articles, 1200-1500; shorts, photos, with Ford angle. 10c. *Acc.*

Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen. Good rates. *Acc.*

Here's How: The Magazine of Money Making Ideas, 1512 Jarvis Ave., Chicago 26. Feature material, with or without photos, rough sketches, or diagrams, which fits slogan "helps you get ahead by telling how." 1000-1500; fillers with profit angle; cartoons. Raymond E. Brandell. 3c up; \$10 cartoons; 10 days after *Acc.*

Holiday (Curran Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1500-5000; short stories, 2500-5000, good place background preferred. Ted Patrick. First-class rates. *Acc.*

Hometown—The Rexall Magazine, 8490 Beverly Blvd., Los Angeles 48 (M-free from Rexall drugists) Fiction primarily of interest to the family, 1500-3200; family articles, 500-1500. Janet Biehn. \$50-\$100 for fiction up to 1000 words for articles. *Acc.*

Journal of Living, 1819 Broadway, New York 23. (M-25) Inspirational, philosophic, and practical advice articles on love, life, nutrition, health, marriage, personal problems. Leonard M. Leonard, Ed.; Frances Goodrich, Feature Ed. Excellent rates. *Acc.*

The Kiwanis Magazine, 520 N. Michigan Ave., Chicago (M) Articles on national affairs and community problems, 1000-1800. Felix B. Streickmann. \$35 for 1000 words. \$50-\$75 for 1500-1800. *Acc.*

The Lamp, Franciscan Friars of the Atonement, Peekskill, N. Y. (M) Fiction of quality to 4000; non-fiction of interest to Roman Catholics. The Rev. Samuel A. Cummings. Good rates. *Acc.*

Maclean's, 481 University Ave., Toronto 2, Ont. (Semi-M-15) Short stories with varied themes, masculine and feminine appeal, to 6000; serials, novelettes. Articles on science, business, crime, comment, etc. 3000-5000. Humor, 50 to 5000. Miniatures, anecdotes, quizzes, light verse. Canadian subject matter predominant. Query on articles. John Clare, Mng. Ed. Pierre Berton, article ed. Fiction from \$250; articles from \$150, often much higher; verse, \$5-\$15 a poem.

Male (Goodman), 350 5th Ave., New York 1. (Bi-M) First-person adventure stories of all types; fiction about 3000-5000; photo illustrations. Noah Sarat. Good rates. *Acc.*

Man to Man (Volitant Pub. Co.), 105 E. 35th St., New York 16. (M-25) Fiction and non-fiction to 2000; articles on sensational material, true adventure, sports. W. W. Scott. Good rates. *Acc.*

Mr., 105 E. 35th St., New York 16. Fiction, 1500; non-fiction, 2000. Photos with articles, sensational fact articles. Cartoons. \$10. Arthur L. Gale. From 2½¢. *Acc.*

Nation's Business, 1015 H St. N. W., Washington 6. (No single copies sold.) Articles on business and industry, 2500. Lawrence F. Hurley. Query. Good rates. *Acc.*

National Geographic Magazine, 1115 15th St. N. W., Washington 6, D. C. (M-60) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates. *Acc.*

National Motorist, 216 Pine St., San Francisco 4. (Bi-M-15) Articles 1500, with glossy photos, on people and places of the West, history, travel techniques, outdoor. James Donaldson. 2c. *Acc.*; photos at varying rates.

New Liberty. Medical Arts Bldg., Guy & Sherbrooke Sts., Montreal, Que., Canada. (M-10) Short-short stories 800-1500, shorts 2000-3000. Articles on entertainment, personalities, health, self-improvement, objectively treated. Keith Knowlton. Fiction, 2-5c; articles, \$75. Acc.

The New Yorker. 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 6000; factual and biographical material up to 6000; cartoons, cartoon ideas, light verse. Good rates, Acc.

Pageant. 535 5th Ave., New York 17. (M-25) By assignment only. Query.

Park East. 220 E. 42nd St., New York. (M-25) Quality stories, 500-4000; 500-5000 articles of interest to New Yorkers; photos; sophisticated humor; witty verse; cartoons. A. C. Spectoraky. \$50 up, Acc.

PEW (Public Employees News). P. O. Box 2451, Denver 1 Colo., (M) Articles 500-2000; fiction 500-2000; verse maximum 20 lines; fillers 50-100; jokes, cartoons; photos. Material of general interest. Jan Greenlaw. Stories and articles, 5c; cartoons \$5-15; verse 50c line; photos to \$10, Acc.

Practical Knowledge. 210 S. Clinton St., Chicago 6. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead; jokes, fillers, news items, photos. V. Peter Ferrara. Approx. 2c, photos \$2-\$3, Acc.

Railroad Magazine (Popular). 205 E. 42nd St., New York 17 (M-35) Feature stories covering railroad operation, 3000-5000 Good rates, Acc.

The Reader's Digest. Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles; fillers, shorts for "Life in These United States." Good rates, Acc.

Redbook (McCall). 230 Park Ave., New York 17. (M-35) Short stories, serials, complete novels, novelettes, feature articles romance, domestic problems, emotional slant to men and women. Particular appeal to 18-35 age group. Wade H. Nichols. First-class rates, Acc.

The Reporter. 220 E. 42nd St., New York 17. (Bi-W-25) Social, economic, political reporting & interpretation, to 3500. Rarely uses short stories. Max Ascoli. 7c, Acc. or Pub.

The Rotarian. 35 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Paul Trester. First-class rates, Acc.

Saga (Macfadden) 205 E. 42nd St., New York 17. (M-25) True adventure stories of all types covering all subjects of interest to men, first or third person; photos; pic stories; some true humor; fillers, cartoons Length 100 to 10,000. Lead \$500; secondaries \$250-\$400; shorts \$50-\$25; fillers \$5-\$25. Adie Suehndorf. Acc.

St. Anthony Messenger (Franciscan Fathers). 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2000-2500, short stories on modern themes slanted for mature audiences, 200-2500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational,

religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up, Acc.

The Saturday Evening Post (Curtis), Independence Sq., Philadelphia 5. (W-15) Articles on timely topics 1000-5000; short stories 2500-6000; novelettes 10,000-15,000; serials 18,000 to 72,000; lyric and humorous verse: skits, cartoons, non-fiction fillers, to 400. Ben Hibbs. First-class rates, Acc. (Query on articles.)

Sir! (Volitant Pub. Corp.), 105 E. 35th St., New York 10 (M-25) Exposés and general interest articles, 1500-2500, \$50, \$60, \$75, with \$5 each for photos; short fiction, 1500-2500, \$50, \$60, \$75, light or humorous or serious; actual, true experiences of men; first-person, adventure, danger, 2000-3000, \$50, \$60, \$75; short sports articles, 1000-2000, \$50-\$60; cartoons; photos Betty Bunn, Acc.

Stag (Goodman), 350 5th Ave., New York 1. (Bi-M) Chiefly first-person true adventure pieces of all types, 2000 words best length. Picture stories Noah Sariat \$75-\$150 for articles \$25-\$75 for 1-pagers, Acc.

Standard. The Montreal, P. Q., Canada. (W-15) Features of Canadian interest, short stories for family reading. Short short 1000-1500; stories 2500-3000; articles, 1800-2500; fillers, 400 photos; cartoons; cartoon ideas. Query on photo features. A. G. Gilbert. 3c up, Acc.

This Week. 420 Lexington Ave., New York 17. (W-magazine section of 28 newspapers). Romance, mystery, adventure, humorous short stories, 1200-6000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, 1500-2500; interesting shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William I. Nichols. Good rates, Acc.

The New York Times Magazine. Times Sq., New York 18. (W) Articles, 2000-3000, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Short articles 400-1200 Lester Markel, Sunday Ed. \$150-\$200 for full-size article.

The Toronto Star Weekly. 80 King St., W., Toronto, Canada (W-10) Feature articles, Canadian appeal articles with new angle to 2000. Novels 40,000-45,000; serials, 10,000-30,000; short stories 3000-5000, love-adventure, romantic, Western, mystery, problem, etc.; photos, cartoons; shorter poems. Jeanette F. Finch. Article Ed. Gwen Cowley, Fict. Ed. Varying rates, Acc.

Town and Country. 572 Madison Ave., New York 22. (M-75) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Small free-lance market. Varying rates, Acc.

True, The Man's Magazine (Fawcett Pub. Inc.) 67 W. 44th St., New York 18. (M-25) Factual stories of interest to men 2000 up-average 5000-6000. Two-column fillers, 500-1000. One novelette length (20,000) each issue. Ken W. Purdy. High rates, Acc.

Virginia Quarterly Review. 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 300-7000 short stories and verse of high standard. Charlotte Kohler, Ed. Good rates, Pub.

\$6000 Annually for Prize Short Stories

published in **Conquest** — a new monthly fiction magazine devoted exclusively to stories written by new authors

First	\$2000	Third	\$1000	Fifth	\$500
Second	\$1500	Fourth	\$ 750	Sixth	\$250

PLUS . . . payment of \$100 for each short story (4000 words maximum) and \$50 for each short-short (1500 words maximum) published in the regular monthly issues.

Only subscribers, who qualify as new or relatively unknown authors, can submit manuscripts.

For particulars write to

WRITERS CONTEST PUBLICATIONS, INC.

418 State Street

St. Joseph, Michigan

Publishers of **Conquest** — DEVOTED EXCLUSIVELY TO FICTION BY NEW AUTHORS

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200, photos of out-of-doors, natural science, history, etc., on Calif., Ariz., Utah, Nevada, New Mexico, and So. Colorado. Verse: Carl Townsend Hanna. 5c, Acc.

Why (Modern Living Press), 17 E. 45th St., New York 17. Case histories on overcoming emotional and other personal problems, cast as case histories, first-person, or optimistic psychological articles with help. Non-fiction, 1000-2000; stories, 2000-3000; fillers. Lawrence C. Goldsmith, 3c, Acc.

Your Life, Today's Guide to Desirable Living, 227 E. 44th St., New York 17. (M-25) Inspirational, helpful articles on living; personality profiles. 1200-2500; quizzes; brief games; fillers. Douglas Lurton. First-class rates, Acc.

Your Personality, 227 E. 44th St., New York 17. (Twice a year-25). Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

STANDARD PERIODICALS-B

America, 329 W. 108th St., New York (W-15) Articles on current social and political interests, rural problems, 1000-2000; short modern verse. Rev. R. C. Hartnett, S.J. 2c, Acc.

The American Scholar, (United Chapters of Phi Beta Kappa), Williamsburg, Va. (Q-75) Articles on subjects of substantial general interest in clear and unpedantic language, 3000-3500; poetry. Hiram Hadden. \$5 printed page, maximum \$50; verse, \$10-25; Acc.

American Weekly (Hearst newspapers), 63 Vesey St., New York 7. Features with photos, best lengths 900 and 1800. George O'Neal, Story Ed. Moderate rates, Acc.

Arkansas Gazette, Little Rock, Ark. (W) Features on Arkansas subjects, illustrated. Jones, 25c. McDuff, Sunday Feature Ed. \$5-15 an article; photos \$3. Pub.

Audubon Magazine (National Audubon Society), 1000 Fifth Ave., New York 28. (B-M-45) Prefers query first for articles on birds, mammals, plants, insects, wildlife, conservation, wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects. 1500-2500. Photos. John K. Terres. \$15-75; photos \$3 (cover picture \$10), Acc.

The Beaver, Hudson's Bay Co., Winnipeg, Canada. (Q-75) Articles on travel, exploration, trade, commerce, history, natural history in the Canadian North, up to 2500, illustrations essential. Clifford P. Wilson. 15c, Pub.

Canadian Geographical Journal, 38 Elgin, Ottawa, Canada. (M-35) Illustrated, geographical subjects, 1000-5000. Gordon M. Dalyn, 1c up, Acc.

The Chicago Jewish Forum, 32 W. Washington St., Chicago 2. (Q-41-25) Articles, short stories, 3000-6000; poetry, art work. Jewish subjects and minority problems only. Benjamin Weintraub. 15c, Acc.

The Christian Century, 407 E. Dearborn St., Chicago 5. (W-15) Articles on religious, international affairs, social welfare topics, 2000; verse. Paul Hutchinson. Fair rates, Pub.

The Christian Science Monitor, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 800; forum to 1200; editorials to 800; poems, jokes, fillers. Editor. Edwin D. Canham. 5c inch, Acc.

Combat Forces Journal, 1115 17th St., N. W., Washington, D. C. Original articles, translations, reports, and works on military subjects. Col. Joseph I. Greene. 21c-3c, Pub.

The Commonwealth, 386 4th Ave., New York 16. (W-15) Independent Catholic review. Timey articles on literature, art, public affairs, up to 2500. Edw. S. Skilling. 1c, Pub.

Crafts and Hobbies, Conlyn & 16th St., Philadelphia 41. How-to-do copy copiously illustrated with photos, finished drawings, or rough sketches, articles on hobbies, 500-5000. Frederick Borden. Acc., Pub.

Deseret News Magazine, Deseret News Publishing Co., P. O. Box 1257, Salt Lake City 10, Utah. (W-15) Western activities, particularly those dealing with Utah, Wyoming, Colorado, Idaho, Nevada, Montana, New Mexico, Arizona, 1000 words. Western photos. O. I. Burt. 1c, Photos \$2.50, Pub.

The Desert Magazine, Palm Desert, Calif. (M-35) Illustrated feature articles from the desert Southwest on travel, nature, mining, archeology, exploration, personalities, Indians, to 2500. Randall Henderson. 15c up, photos, \$1 to \$3, Acc.

Empire Magazine, Denver Post, 650 15th St., Denver 2, Colo. (W-5, with Sunday Denver Post) General interest features 250-1500 on personality, outdoors, domestic, authentic history; short-short fiction to 1000; verse to 20 lines; fillers; photo-features; cartoons. All material should have strong Western peg. Bill Hosokawa. 15c; photos \$3-8c, Acc.

Fate Magazine (Clark Pub. Co.), 1144 Ashland Ave., Evanston Ill. (6-times-yr-35) Articles under 3000 on psychic, unusual, unexplained happenings; fillers. Robert N. Webster. 1c up, Acc.

Frontiers, 19th St. and Parkway, Philadelphia 3. (5-times-yr-25) Natural history articles, 1800-2000; photos. Query. McCready Huston. 1c up, Pub.

Grit, Williamsport 3, Pa. (W-10) Odd, strange pictures, brief text; Americanisms and family subjects; personalities and articles of general interest, 300-600; short illustrated articles for women's and children's pages poems. Kenneth D. Rhone. 2c; photos \$3, poems \$1, Acc.

Horn Book, 244 Boylston St., Boston 16, Mass. (B-M) Articles on juvenile authors and illustrators. Jennie D. Lindquist. 1c, Pub.

Leatherneck, P. O. Box 1812, Washington 13, D. C. (M-25) Military travel, fiction, humor, profiles on Marine characters. Donald L. Dickson, USMC. To 3000 on fiction or articles. Shorts to 500. To 5c, Acc.

The Link, General Commission on Chaplains, 122 Maryland Ave. N.E., Washington 2, D. C. (B-M-25) C. Articles and articles of 800 to 2400 words on subjects of interest to men and women in the service and patients in VA hospitals; service (not combat); humorous, travel, hobby; cartoons. T. A. Rymer. Approx. 1c, 90 days reply to Pub.

Magazine Digest, 545 Fifth Ave., New York. (M-25) Fillers and jokes only. Archer St. John. 5c, Acc.

The Marine Corps Gazette, Marine Corps Schools, Box 190, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare. Major James A. Pounds USMC. 2-3c, Pub.

The Menorah, 20 E. 69th St., New York 21. (Q-41-50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up, Pub.

Miami Daily News Magazine, 600 Biscayne Blvd., Miami, Fla. (W-15) Articles and photo stories of south Florida, 1500. \$20-25, Pub.

Motor News, 139 Bayley Ave., Detroit 26. (M-25) Outdoor sports and travel articles. Photos. William J. Trepagnier. \$35-\$75, Acc.

The Nation, 20 Vesey St., New York 7. (W-20) Articles on politics, literature, economics up to 2400; poetry. Freda Kirchwey. 2c, 50c line for poetry, Pub.

The National Guardian, Stewart Bldg., 400 5th St., N.W., Washington 1. Stories 750-2000 with appeal to all-male group, ages 17-35. Sports and military articles, 500-2000; cartoons. Allan G. Crist. 3c, Pub.

The National Jewish Monthly, 1003 K St., N. W., Washington, D. C. (M-25) Short stories, 1000-2000; essays, Jewish interest 1000-3000. Edward E. Grund. 1c to 2c, Pub.

New Mexico Magazine, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico, 1500. George Fitzpatrick. \$10 to \$15 per article, Pub. Verse, no payment.

New Republic, 40 E. 49th St., New York 17. (W-20) Articles to 2000 on current political and social subjects; no fiction or verse; preferable to query. Michael Straight. Pay by air.

Opinion, 17 E. 42nd St., New York 17. (M-25) Articles 2000, short stories 2000; verse: fillers; Jewish interest. 1c, Pub.

Our Dumb Animals, 160 Longwood Ave., Boston 15, Mass. (M-15) S. P. C. A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. 1c, Acc. Photos \$1 up.

Our Navy, 1 Hanson Pl., Brooklyn 17, N. Y. (2M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. Jim Calligan. 1-1c, Pub. No payment for verse.

Pedals & Paddles, 3333 N. Racine Ave., Chicago 13. (M-Free-control) Short, human-interest, people-and-place articles, 80%; pictorial. Burton D. Loken. 1c, photos, \$7.50, Acc.

Physical Culture, 220 E. 42nd St., New York 17. (B-M-25) Limited types of articles for 1000 on health and physical culture. Bernard Macfadene. 2c, Pub.

Presbyterian Life, 321 S. 4th St., Philadelphia 6. (B-M-20) Human type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. Jim Calligan. 1-1c, Pub. No payment for verse.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

Proletarian Hobbies, 3416 Burlington, Kansas City 16, Mo. (M-25) Original how-to-do-it articles built around hobby experience of a specific person; features demonstrating the illustrated possibilities of hobbies. 1000-2000. Photos. 1c, Acc.

World Today, 14 W. 49th St., New York 20. (M) Sponsored by the National Association of Manufacturers. Articles on foreign and domestic affairs, chiefly by authorities. Edward Maher. Good rates. Acc.

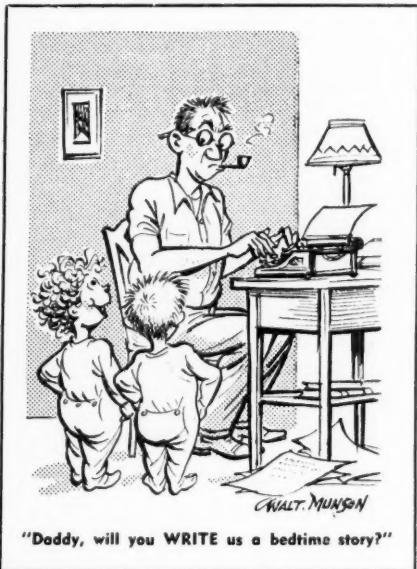
Yale Review, Box 1729, New Haven 7, Conn. (Q-31) Articles on current political, literary, scientific, art subjects 4000-5000. Quality short stories; poetry. Paul Pickrel. Good rates. Pub. Yankee, Dublin, N. H. (M-25) Articles to 2000; verse, fillers, cartoons, photos. New England subjects. Richard Merfield. 1c-2c; 25c line, verse, Pub.

Your Mind—Psychology Digest, 103 Park Ave., New York 17. (B1-M-35) Material on psychological subject-matter, 1-2000; fillers; stories and occasional poetry with psychological slant. Lesley Kuhn, Mng. Ed. 1c-2c. Acc.

WOMEN'S AND HOME MAGAZINES

American Baby, 180 Riverside Drive, New York 24. (M-25) For expectant mothers and mothers of babies under one year old. Uses in every issue an article by physician and other suitable articles not over 1000 words. No fiction. (Overstocked with verse.) No photos. Beulah France, R. N., Ac. Pub.

The American Home, 444 Madison Ave., New York 22. (M-25) Practical articles with human interest illustrations pertaining to home, interior decorating, building, gardening, food, handicrafts, 800 to 2000. How-to-make or how-to-do picture articles on homemaking subjects. Mrs. Jean Austin. Varying rates. Acc.



"Daddy, will you WRITE us a bedtime story?"

Apartment Life, Suite 1100, 545 5th Ave., New York 17. (M) How-to copy and features with photos or drawings, 1000-4000. Must be directed to home problems of apartment dwellers in large cities. Cartoons. Edgar J. Dobrow. Articles \$10-\$50; cartoons \$10.

Baby Post, 253 Main St., Huntington, L. I., N. Y. (M-25) Authoritative articles, 1000, on baby care, home features, and occasionally a short story of appeal to this particular field. Louise Cripps. 3c-5c. Acc.

Baby Talk, 149 Madison Ave., New York 16. Experience articles mother-father-baby, 500-1000; fillers; verse. Ruth Newburn Sedan. 2c-3c. Acc.

Baby Time (Allford Baby Group, Inc.), 424 Madison Ave., New York 17. (M-25) Articles and stories 500-750 of interest to new and expectant mothers; verse; photos. Dorothy Ashton. \$5 per article. Acc. (Similar requirements for **Modern Baby and Today's Baby** published by the same firm.)

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copsious use of photos. Cartoons. J. E. Ratner. Anecdotes and shorts. \$5. Pub. articles, up to \$700. Acc.

Better Living, 230 Park Ave., New York 17. (M-5) Love stories, stories of domestic life with light accent, 4000-5000. One story to an issue. Limited amount of non-fiction; how-to articles, child care, personality pieces, travel, humor, inspiration, human interest. 300 up. Magazine is sold in independent super markets. Christine Holbrook, Ed.-in-Chief. (Miss) Tracy Samuels, Mng. Ed. Prevailing rates. Acc.

Bride's Magazine, 327 5th Ave., New York 17. (Q) Articles 100-1500, covering fashions, furnishings and home decoration, etc., of interest to brides; verse. Helen E. Murphy. Varying rates. Acc.

Canadian Home Journal, 73 Richmond St., W. Toronto, Ont. (M-15) Short stories to 5000; articles of interest to Canadian women, 2500. Good rates. Acc.

Canadian Homes & Gardens (Maclean), 481 University Ave., Toronto, Canada. (M-25) Illustrated how-to articles to 1000. \$25-\$50; \$3-\$5 per illustration. Acc.

Charm (S & S), 575 Madison Ave., New York 22. (M-25) Articles and short stories of interest to women who work, 1500-5000. Eleanor Pollock. Varying rates. Acc.

Chatelaine (Maclean), 481 University Ave., Toronto, Canada. (M-15) Short stories, 3500-5000; serials. Articles, Canadian interest, up to 2000. Acc.

Child Study, 132 E. 74th St., New York 21. (Q) Articles on child development, psychology, family relations, etc. Frances Ullmann. No payment.

The Christian Home, 810 Broadway, Nashville, Tenn. (M-20) Articles 1000-2000 on family relationships, child guidance; stories 2500-3500, of interest to parents of children and teen-agers; verse, photos of family groups. 1-6 articles, 15-20c. Acc.

Christian Parent, 1222 Mulberry St., Highland, Ill. (M) Articles and short stories to 2500 with Christian home life and Christian child training themes; fillers; cartoons; photos. M. P. Simon. \$2.50 per 1000 words. Acc.

Everywoman's Magazine, 16 E. 40th St., New York 19. (M-5) Quality and formula stories; humor or helpful articles with subjective slant to 3000; short humor for "That Man Is Here" department; features on unforgettable women characters. Helen E. Greenwood. Fair rates. Acc.

Family Digest, 549 N. Jefferson, Huntington, Ind. (M-20) Articles 500-1500; short stories, 1000-2000, on family subjects. F. A. Fink. 1c-2c. Pub.

Family Herald & Weekly Star, 245 St. James St., W. Montreal, Que., Canada. (W-5) Stories 2000-3500, romantic, adventure, mystery, etc., for rural family audience. H. Gordon Green. \$70. Acc.

The Flower Grower, 30 E. 45th St., New York 17. (M-25) How-to-do articles by experienced home gardeners, and photographs on gardens and flowers; articles 1500, fillers 100-200. Theodore A. Weston. \$5-\$15 per article; \$5 photos. Pub.

Forest and Outdoors Magazine, 4795 St. Catherine St. W. Montreal 6, Canada. (M-25) Official publication of the Canadian Forestry Association. Dramatic articles on hunting, fishing, conservation; how-to-do-it articles for outdoor men. Photos. R. J. Cooke. Pub.; Acc. if author requires.

Glamour (Condé Nast), 420 Lexington Ave., New York 17. (M-25) Articles of interest to young women, to 1500; no fiction or poetry. Elizabeth Penrose. \$5-\$300. Acc.

Good Housekeeping (Hearst), 57th St. and 8th Ave., New York 19. (M-35) Short stories of quality up to 10,000; short articles; verse. Herbert R. Mayes. Excellent rates. Acc.

Harper's Bazaar (Hearst), 572 Madison Ave. New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates. Acc.

Health and Home, Skeel's Div. Skelly Oil Co., P. O. Box 436, Kansas City 10, Mr. (B1-M) Articles on homemaking, food preparation, household aids, care of the home and family, hobbies, family, etc. 500-1500, of interest to rural and suburban families. Viola H. Ward. 2c or \$15 for page with photos, \$25 for double page with photos. Pub.

Holland's, The Magazine of the South, Dallas 2, Tex. (M-15) Success stories on home building and remodeling, interior decoration, gardening, community improvement in states in the South and Southwest. Authoritative how-to articles on home building problems and on child care and training. 3c up; \$5 up for photos. Acc. \$75 up for color transparencies for cover. Acc.

Home Life, 161 8th Ave., N., Nashville 3, Tenn. (M-15) Short stories 1500-3000 and feature articles of interest to home and family groups, Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty, occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton. To 3c. Acc.

House and Garden (Condé Nast), 420 Lexington Ave., New York 17. (M-50) Home decoration, gardening, landscaping, building and remodeling, unusual travel and architectural articles. Albert Kornfeld. 1500-2000. Good rates. Acc.

House & Home, 9 Rockefeller Plaza, New York 20. Limited market for material on outstanding home, and housing developments, with first-class architectural photographs. Acc. Query.

How's Beautiful (Hearst), 572 Madison Ave., New York (M-50) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, home furnishing, etc., to 2000, with photos; fillers. Largely staff-written. Elizabeth Gordon. Acc.

Household, 912 Kansas Avenue, Topeka, Kan. (M-10) Practical how-to articles on building, home maintenance, remodeling, furnishing, decorating, gardening, and food. A few general-interest articles slanted to interests of medium- and small-town families on health, travel, family relations, family economics, child care, and social problems. Picture stories on all how-to subjects. Uses 4-color and black-and-white. No fiction. Limited amount of light verse and cartoons. Robert P. Crossley. Top prices for all material. Acc.

Independent Woman, 1819 Broadway, New York 23. (M-15) Official publication of the National Federation of Business and Professional Women's Clubs. Considers only articles having special interest of importance to women who earn their own living, and for achieving, opportunities for advancement, and of fields, achievements of women in community service, current national and international issues, economic, social and political; treated from point of view of the woman, who works. Also sketches on personal upgrading, 500-1000. Verse; photos; art work. Frances Maule. \$10 to \$35. Acc.

Ladies' Home Journal (Curtis), Independent Sq., Philadelphia 2. (M-25) Articles and stories 2500-5000; short stories 4000-5070-800; novelettes 20-40-000; short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmur Gould. First-class rates. Acc.

Life (Lippincott), 572 Madison Ave., New York 22. (B1-M-25) Practical, inspirational articles 500-2000, on marriage, love, divorce, family life in U. S., community problems. Sara Judson. 2c. Pub.

Living for Young Homemakers (S & S), 575 Madison Ave., New York 22. (M) Small market for short articles, 1000-1500, on how-to-do in home, garden, health, children, etc., sometimes with photos. Ethel Brazner Evans. Varying rates. Acc.

Madeleine's (S & S), 575 Madison Ave., New York 22. (M-35) Short stories and articles of interest to young women, age 18-30, 2500-3500. Cyrilly Abels. Acc.

Marriage Magazine, 227 E. 44th St., New York 17. Personal experience articles backed by research. Douglas E. Lorton. Good rates. Acc.



A MESSAGE TO THE WORLD THE PRESIDENT CALLING

Scenes from the Great Musical Drama,
"The Storm at Sea"

The captain and crew of the "Good Will" Ship of State find no so-called iron curtain. They are being received in every part of the world so that the true story of life may be told. A story where there need be no war, but in its place, centuries of peace. Who will sponsor this mission of mercy? Who will portray one of the greatest stories ever told?

Manuscript on Review

FREDERICK P. TIMPANY

928 So. 49th St., Philadelphia 43, Pennsylvania

EASIEST WAY TO MAKE \$1 to \$10 DAILY WRITING FILLERS

The New 1952 Revised Course & Markets
No long training or professional style and plotting technique is needed. You may write that which will sell the day you first study the course. Shows how to write jokes, news items, juvenile stories and articles, household hints, etc. Special sections for sportsmen, housewives, humorists, etc. Contains samples of published fillers. Complete with latest list of over 150 filler markets and rates. Included, a month of help on up to 1500 words of your short items if you order now. Return this ad and \$1.00 today!

WILL HEIDEMAN

Dept. A Fern Park, Fla.

GHOSTWRITER

Over twenty years experience in mending writing for marketing. I do not tell what to do. I do it for you. Reference women's WHO'S WHO. Correspondence requires return postage.

NATALIE NEWELL

2964 Aviation, A.J. Miami 33, Florida

CASH FOR FILLERS

"PEN MONEY" lists over 400 paying markets for fillers, brief items, and "shorticles" of all types, besides presenting instructive articles on how to write salable filler material. Published quarterly. Send 50c for sample copy.

A. D. FREESE & SONS
Box A, Upland, Ind.

MANUSCRIPT TYPING

First Aid to Writers
Fast — Accurate — Neat
50c per 1000 Words
Minor Corrections
One Carbon if desired

MAUDE B. TABER

R. D. 3 Amsterdam, N. Y.

Mayfair (Maclean), 461 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the arts, sports; fillers; photos. 2c. Acc.
McCall's (McCall), 230 Park Ave., New York. (M-25) Serials, 40,000; complete novels, 20-25,000; Novels, 10-12,000; short stories, 4000-7500 short shorts; articles. Otis L. Wiese. First-class rates. Acc.

Modern Baby. See Baby Time, above.
Modern Needlecraft-Knitting, 247 Park Ave., New York 17. (Q-35) Welcomes ideas on news regarding all phases of needlecraft. Maggie Meahan.

My Baby (Shaw Pub. Inc.), 53 E 34th St., New York. (M-25) Articles and picture stories on infants to 3 years. Stories and articles for prospective parents. How-to articles. Up to 2000 words. Ann Howard. 3c-4c. Pub.

The National Parent-Teacher, 600 S. Michigan Blvd., Chicago 3. (M-15) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 1800; verse, 16-20 lines. Eva H. Grant. 11c; photos 41-46. Acc.

Parents' Magazine, 52 Vanderbilt Ave., New York 17. (M-25) Articles on family relationship, child care, feeding the family, with menus and recipes, etc., 1500-2000. Mrs. Clara Savage Littledale. \$150 for articles. Acc.

Popular Gardening, 141 E. 44th St., New York 17. (M-50) Practical gardening articles, successful gardening by young home owners, 1000, with photos. Paul F. Freese. 3c. Pub.

Sunset (Lane Pub. Co.), Menlo Park, Calif. (M-20) Largely self-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts, how-to-do-it articles. Query. Walter L. Doty. Acc.

Today's Baby. See Baby Time, above.

Today's Woman (Pawcett), 37 W. 44th, New York 18. (M-25) Fiction and facts of interest to the young housewife 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Geraldine Rhoads, Ed.; Harold Baron, Non-fiction Ed.; Eleanor Sterthem. Fiction Ed. Excellent rates. Acc.

Vogue (Conde Nast), 420 Lexington Ave., New York 17. (2M-50) Articles of interest to men and women, 1500-2000; photos. No poetry. No fiction. Jessica Davis, Ed. Good rates. Acc.

Western Family, 1300 N. Wilton Pl., Hollywood 28 (Semi-M) All types of light, romantic fiction to 2500; short shorts and well-illustrated how-to-do-it articles of interest to the home-maker, to 1000; two-part serials, verse, cartoons. Web Jones. 3c. Acc.

Western Home, 1213 H St., Sacramento 3, Calif. (Q) Chief need for 30-60 word how-to-do-it fillers directed to housewife; tie material in with hardware items where possible. Seasonal items needed. 1c up, \$3 for photos. Acc.

The Woman, 420 Lexington Ave., New York 17. (M-25) Sound, informative fact articles, 200, of interest to women, with illustrative anecdotes, preferably written in narrative style. Theodore Irwin. Ed. Dir.; Madalynne Reuter. Ex. Ed. Good rates. Acc.

Woman's Day, 19 W. 44th St., New York 18. (M-5) Serious and humorous articles, 1800-2000; inspirational; how-to; fillers. Human interest and humorous type fiction, 2500-5000. Mabel Hill Souvaine, Ed.; Betty Finnish, Fiction Ed. Acc. no set rate.

Woman's Home Companion (Crowell-Collier) 640 5th Ave., New York 19. (M-10) Women's and household interest. Articles, 2500-6000; short stories to 7,000; novelettes 15,000; short novels to 25,000; serials to 60,000. Wm. A. H. Birnie, Ed.; Elliott Schryver. Fict. Ed. First-class rates. Acc.

Woman's Life, 227 E. 44th St., New York 17. (Q-25) A companion publication to Your Life and Your Personality. Helpful, entertaining articles, 400-2500, on all phases of a woman's life. Douglas Lurion. Good rates. Acc.

GENERAL ADVENTURE

Adventure Magazine (Popular), 205 E. 42nd St., New York 17. (B1-M-25) Distinctive adventure short stories, novelettes, fact stories. Industrial background desired. Action ballads, 50c per line. Eljer Jacobsen. 2c up. Acc.

Jungle Stories (Fiction House), 130 W. 42nd St., New York 18. (Q-20) Adventure short stories of the African jungles Jack O'Sullivan. 1c up. Acc.

Short Stories, 9 Rockefeller Plaza, New York 20. (M-25) Adventure, mystery, action short stories, up to 6000; novelettes, 10,000-25,000; fillers 50-500. Dorothy McIlwraith. Good rates. Acc.

War News Magazine (Stadium), 350 5th Ave., New York 17. (B1-M) War stories to 25,000, chiefly about the war in Korea. Robert O. Erisman. 1c up. Acc.

DETECTIVE—CRIME—MYSTERY—GANGSTER

Black Book Detective (Thrilling), 10 E. 40th St., New York 16. (Q-20) Uses a 35,000-word lead novel featuring The Black Bat, written on assignment; several short fast-action detective-crime stories not over 3000. David X. Manners. 1c up. Acc.

Detective Tales (Popular), 205 E. 42nd St., New York 17. (B1-M-25) Emotional short stories, crime background, up to 5000; detective-mystery-menace novelettes 6000. Michael Tilden. Mns. Ed.; Everett H. Griner. Ed. Good rates. Acc.

Dime Detective (Popular), 205 E. 42nd St., New York 17. (B1-M-25) Mystery and action with emphasis on character and human interest, short stories 1500-4000; novelettes 10,000-12,000. Harry Widmer. 1c up. Acc.

Elery Queen's Mystery Magazine (Spivak), 570 Lexington Ave., New York 22. (M-35) Stories of detection, and of crime, and of mystery. No supernatural stories per se, although if a legitimate mystery, crime, or detective short story has supernatural or horror element, O.K. Cartoons. No taboos, no angles editorially. "Elery Queen," \$200 up for average length original short story. Acc. Uses reprints, \$75 up.

Famous Detective Stories (Columbia Publications, Inc.-Double Action Group), 241 Church St., New York 13. (Q-25) Detective fiction stressing plot and characterization. Robt. W. Lowndes. 12c-1c. Acc.

Five Detective Novels (Thrilling), 10 E. 40th St., New York 16. (B1-25) Novels 10,000-20,000; small market for stories to 5000. David X. Manners. 1c. Acc.

Giant Detective Magazine (Thrilling), 10 E. 40th St., New York 16. (B1-M-25) Detective and mystery stories, 1000-60,000. Well-written, cleverly handled crime problems. David X. Manners. Good rates. Acc.

G-Men Detective (Thrilling), 10 E. 40th St., New York 16. (B1-M-20) Glamorous, fast-action G-Man short stories, 500-5000; novelettes 7000-8000; 30,000-word G-Man novels by arrangement. David X. Manners. 1c up. Acc.

AUTHOR & JOURNALIST

New Detective (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Crime shorts to 5000; novelettes, 7500-10,000. Michael Tilden, Mng. Ed.; Mary Gnaedinger, Ed. Good rates. Acc.
The Phantom Detective (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Fast-action detective, crime short stories 1000-5000. Book-length novels by arrangement. Alex Damalman. 1c up. Acc.

Popular Detective (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Hardboiled and sophisticated detective short stories, 1000-5000; novelettes, 7000-10,000. David X. Mannors, 1c. Acc.
Smashing Detective Stories (Columbia Publications, Inc.), 241 Church St., New York 13 (Q-25) Same requirements as Famous Detective Stories.

Thrilling Detective (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Action-detective short stories, 1000-5000; novelettes, 7000-10,000; novels 15,000-20,000. Charles S. Strong, 1c up. Acc.

Top Detective Annual (Thrilling), 10 E. 40th St., New York 16 (Ann-25) David X. Mannors, 1c. Acc.

Triple Detective (Thrilling), 10 E. 40th St., New York 16 (Q-25) Three published detective novels by well-known writers; detective short stories to 5000. David X. Mannors, 1c up. Acc. for shorts; novels by arrangement.

Two Complete Detective Books (Fiction House), 130 W. 42nd St., New York 18 (Q-25) Originals as well as reprints.

WESTERN MALE INTEREST

Best Western Magazine (Stadium), 350 5th Ave., New York 1 (Bi-M-25) Same requirements as Western Novels and Short Stories.

Big Book Western (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) A few short stories 5000; Western novelettes 10,000. Western fact articles to 900. Harry Widmer, 1c. Acc.

Complete Western Book Magazine (Stadium), 350 5th Ave., New York 1 (Bi-M-25) Western novels to 20,000. Robert O. Erisman, 1c up. Acc.

Elms Western Magazine (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Vigorous, human Western short stories 2000-5000; novelettes 9000-10,000; novels 15,000; emotional interest, realistic characterization. Everett H. Ortner, Ed. Good rates. Acc.

Double Action Western (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13 (Bi-M-20) Short stories 2000-5000; novels 15,000-20,000 (rates by agreement). Robert W. Lowndes, 1-5c. Acc.

Exciting Western (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Western hard-hitting and realistic short stories 1000-5000; novelettes 7000-10,000. David X. Mannors, 1c up. Acc.

Famous Western (Columbia Publications, Inc.), 241 Church St., New York 13 (Bi-M-20) Overstocked on novelettes. Uses short stories to 5000, articles to 2000. Stress characterization and adult motivation. Robert W. Lowndes, 1-5c. Acc.

Fifteen Western Tales (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Novelettes to 10,000; shorts, preferably with an unusual twist, to 4000. Harry Widmer, 1c up. Acc.

Fire Western Novels (Thrilling), 10 E. 40th St., New York 16 (Reprint); small market for fresh story material. Morris O. Jones, 1c. Acc.

H Western (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Western short stories 4000-5000; novelettes 9000-10,000. Michael Tilden, Mng. Ed.; Everett H. Ortner, Ed. 1c. Acc.

Frontier Stories (Fiction House), 130 W. 42nd St., New York 18 (Q-20) Western historical short stories 2500-3500; novelettes 10,000-15,000; articles of covered-wagon days. Jack O'Sullivan, 1c up. Acc.

Giant Western Magazine (Thrilling), 10 E. 40th St., New York 16 (Bi-M-25) Western stories 1000-50,000. Well written cleverly done narratives of the Old West. Samuel Mines. Good rates. Acc.

Masked Rider Western (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Uses a 25,000-word lead novel featuring the Masked Rider, written by assignment; an 6000-word novelette, several short stories not by assignment, on character and human interest. David X. Mannors, 1c up. Acc.

Max Brand's Western (New Publications), 205 E. 42nd St., New York 17 (Bi-M-25) Adult, well-written stories of the old frontier with emphasis on characterization. Shorts 1000 to 4000; novelettes 9000 to 12,000. Harry Widmer, Ed. 1c up. Acc.

New Western (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Colorful Western action stories, shorts to 5000; novels and novelettes 8000-10,000. Michael Tilden, Mng. Ed. Everett H. Ortner, Ed. 1c up. Acc.

Northwest (Fiction House), 130 W. 42nd St., New York 18 (Q-20) Fast moving, action adventure stories of the Northwest, Alaska, Yukon, Canada, the Arctic, embracing these subjects: timber, fur trapping, gold, silver mining, fishing, whaling, Mounted Police escapades, Romantic interest, helpful to novels and novelettes, 3000-25,000. Jack O'Sullivan, 1c up. Acc.

Popular Western (Thrilling), 10 E. 40th St., New York 16 (Bi-M-25) Magazine rights to published novels; short stories to 5000. David X. Mannors, 1c up. Acc.

Range Riders Western (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Book-length novels on assignment; short stories 1000-6000; novelettes, 7500-10,000. Morris O. Jones, 1c. Acc.

Real Western Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13 (Bi-M-25) Same requirements as Famous Western.

Rio Kid Western, Tex. (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Book-length novels on assignment. Pioneer and frontier short stories 1000-5000. James Hendrix, Jr. 1c. Acc.

Roundup (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Novelettes to 10,000; shorts. Period stories stressing masculine action, adult slant. Mary Gnaedinger, 1c up. Acc.

Six Western Magazine (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Dramatic, emotional, colorful stories of the Old West, heavy girl interest, to 10,000. Michael Tilden, Mng. Ed. Everett H. Ortner, Ed. 1c up. Acc.

10 Story Western (Recreational), 205 E. 42nd St., New York 17 (Bi-M-25) Dramatic human-interest Western short stories up to 4000; novelettes 9000-11,000. Harry Widmer, 1c up. Acc.

Texas Rangers (Thrilling), 10 E. 40th St., New York 16 (Bi-M-25) Fast-moving, action-packed short stories, 1000-5000. Book-length novels by arrangement. Samuel Mines, 1c up. Acc.

Thrilling Ranch Stories (Thrilling), 10 E. 40th St., New York 16 (Bi-M-25) Action Western short stories to 6000; novelettes, 8000-10,000; novels 20,000; masculine, girl interest. Fanny Ellsworth, 1c up. Acc.

A Complete Publishing Service For Authors At Low Cost

- Let us handle your book •

Complete art and editorial work.

Author promotion through newspapers, critics' reviews, catalogs, and direct mail.

Sales through wholesalers, bookstores, to libraries and direct.

Novels, texts, and juveniles.

- We publish, not just print •

Write us about the book you have.

MIDWEST PRESS

740 N. Church St.

Rockford, Ill.

SELL IN THREE MONTHS OR MONEY BACK

IF YOU CAN WRITE CORRECT ENGLISH—
YOU CAN WRITE JUVENILES . . .
AND SELL WITHIN THREE MONTHS.

In past years I have sold some 3000-3500 stories . . . articles . . . serials . . . series. Now I'm teaching it.

ALSO CRITICISM AND COLLABORATION
Write for Terms and FREE pamphlet
"Fundamentals of Juvenile Writing"

Juvenile Books Manuscript Criticism a Specialty

WILL HERMAN

Room 328

7016 Euclid Ave.

Cleveland 3, Ohio

TYPING THE COPY CAT

Electric Typewriter 25 years experience
Manuscripts 40c per thousand words. Poetry
1c per line. Minor corrections in grammar,
punctuation, spelling, etc., if desired. One
carbon copy and extra first page free. Plus
postage, please.

Long-established Stenographic Service
Bertha Treben Comstock Denver 1, Colo.
P. O. Box 2731



I WANT to contact new WRITERS

Checks mailed daily. Get yours!
The easiest way to write for pay.
Some time at home.

DETAILS
No previous experience
necessary. Send for
FREE

SAUNDERS M. CUMMINGS

468-51 Independence Bldg., Colorado Springs, Colo.

LET'S MAKE A DEAL!

Send me a story and three dollars and I'll do the following. Study the story and make a full report to you. If the story is a bangup good one, with your consent I will rewrite it and submit for sale on a 50-50 basis. If I do not think it worth the trouble I will tell you what is wrong with it. Isn't that fair?

C. C. Wagoner

1616 E. 4th St.

Tucson, Ariz.

FREE NEW YORK DELIVERY!

Your manuscript typed letter-perfect on bond, on electric typewriters. Free carbon, free corrections, free delivery to any New York publisher. 60 cents per 1000 words.

WILSON LITERARY SERVICE

331 E. 75th, New York, N. Y.

LEhigh 5-3261

MARKETS!

Ask us about our short story service

WILL LOZIER

408 W. 57th Street, New York 19, N. Y.

A LOW COST PUBLISHING SERVICE

For Authors

We print, publish and distribute your manuscripts in book and pamphlet format. Send for Bulletin &

THE WILLIAM-FREDERICK PRESS

Pamphlet Distributing Co., Inc.

313 West 35th St.

New York 1, N. Y.

WRITERS' TYPING SPECIALIST

I Produce the Beautiful Pages Editors Love to Read
Stories, Articles, 50c per 1000 words. Poetry, 1c
per line. Rates lower on Book Manuscripts.
Added services: Mimeographing. Assignments for
Literary Research.

WILLIAM C. DERRY

40 Rock Avenue, Lynn, Mass.

Turn Your Ideas Into Dollars! Write For The Non-Fiction Market!

The demand for good non-fiction exceeds the supply.
Ronald J. Cooke's new, up-to-the-minute Ten-Lesson
Course in Non-Fiction Writing takes you through the
various phases of this profitable field—fillers and
news items, trade journals, general feature writing,
and camera journalism. Learn how to "write to
sell." Send today for free information.

J. C. SLOAN, Publisher's Agent

P.O. Box 1008, Dept. N

Glendale, Calif.



SOCIAL Correspondence Club



EXPERIENCE the thrill of romance thru this select club!
Introductions-by-letter. This club is conducted on a high
plane to help lonely, refined, marriageable men and women
find compatible friends. Discreet, confidential service...
Vast nationwide membership. Est. 1922... Sealed particu-
lars FREE. EVAN MOORE, Box 988, Jacksonville, Florida

Thrilling Western (Thrilling), 10 E. 40th St., New York 16.
(B1-M-25) Action-packed thrilling Western short stories, 1000-
5000; novelettes 8000-10,000. Slight girl interest permissible.
Morris O. Jones. 1c up. Acc.
Triple Western (Thrilling), 10 E. 40th St., New York 16. (B1-
M) Western short stories to 5000; three published novels by
well-known Western writers. James Hendryx, Jr. 1c up for
shorts, by arrangement for novels, Acc.
Two Western (Fiction House), 130 W. 42nd St., New York
18. New MSS, or MSS, which have appeared in book form,
40,000-50,000. Jack O'Sullivan.
Two Western-Action Books (Fiction House), 130 W. 42nd St.,
New York 18. Novels of Western action and romance, 40,000-
50,000. Jack O'Sullivan. 1c. Acc.
West (Thrilling), 10 E. 40th St., New York 16. (B1-M-20)
Book length novels 25,000; short stories, 1000-5000; novelettes,
7500-10,000. Morris O. Jones. 1c. Acc.



"...do I tell you how to write your
novels?"

**Western Action (Columbia Publications, Inc.—Double Action
Group)**, 241 Church St., New York. (Q-25) Same requirements
as Double Action Western.

Western Novels & Short Stories (Stadium), 350 5th Ave.,
New York 1. (B1-M-25) Short stories 1000-6000; novels to
20,000. Robert O. Erisman. 1c up. Acc.

Western Short Stories (Stadium), 350 5th Ave., New York 1.
(B1-M-25) Stories 1000-9000. Robert O. Erisman. 1c up. Acc.

Zane Grey's Western Magazine, Racine, Wis. (M-25) Articles
on Old West, frontier era, 1000-5000; Old West short shorts
to 2000, short stories to 7500, very occasionally to 10,000; verse
of the old or timeless West, 40-line max.; short fact items,
fillers of the Old West, 100-500; cartoons. Vigorous, honest,
authentic fiction, stressing both action and character; colorful
Old West background; 1800-1200 setting best. Don Ward. Shorts,
2c up, articles, 2c; verse 50c line; fillers, \$3-10; cartoons, \$25.
Acc. First serial rights only on stories and articles.

SPORTS

All-American Football Magazine (Fiction House), 130 W. 42nd
St., New York 18. (Semi-annual-20) Short stories 3000-7000;
novelettes 10,000-16,000; novels 17,500-25,000. Prefig story with
collegiate background; girl interest welcome in novels and nove-
lettes. Jack O'Sullivan. 1c up. Acc.

Baseball Stories (Fiction House), 130 W. 42nd St., New York
18. All with baseball theme. Jack O'Sullivan. 1c up. Acc.
Best Sports (Stadium), 350 5th Ave., New York 1. (B1-M-25)
All lengths to 20,000. Robert O. Erisman. 1c up. Acc.

Complete Sports (Stadium), 350 5th Ave., New York 1. (B1-
M-25) All lengths to 20,000. Robert O. Erisman. 1c up. Acc.

Exciting Baseball (Thrilling), 10 E. 40th St., New York 16.
(Seasonal-25) James B. Hendryx, Jr. 1c. Acc.

Exciting Football (Thrilling), 10 E. 40th St., New York 16.
(Ann-25) 20,000-word lead novel, 10,000-word novelettes; several
shorts not over 6000; covering amateur, professional, collegiate,
etc. football. James B. Hendryx, Jr. 1c. Acc.

Fifteen Sports Stories (Popular), 305 E. 42nd St., New York
17. (B1-M-25) Headline sports stories of today to 4000; nove-
lettes to 10,000. Submit 3-4 mos. ahead of season. Harry Widmer.
1c up. Acc.

5 Sports Classics (Thrilling), 10 E. 40th St., New York 16.
(Q-25) James B. Hendryx, Jr. 1c. Acc.

Football Action (Fiction House), 130 W. 42nd St., New York
18. Same as for All-American Football Magazine.

Football Stories (Fiction House), 130 W. 42nd St., New York
18. Same as for All-American Football Magazine.

Popular Baseball (Thrilling), 10 E. 40th St., New York 16.
(Seasonal-25) James B. Hendryx, Jr. 1c. Acc.

Popular Football (Thrilling), 10 E. 40th St., New York 16.
(Ann-25) 30,000-word lead novel; novelettes 8000-12,000; shorts
to 6000. James B. Hendryx, Jr. 1c up. Acc.

AUTHOR & JOURNALIST

Popular Sports (Thrilling), 10 E. 40th St., New York 16. (B1-M-25) 25,000-word lead novel and about baseball or football only; several short stories not over 5000; novelettes 8000-12,000. James B. Hendryx, Jr. 1c up. Acc.

Sport (Macfadden), 205 E. 42nd St., New York 17, N. Y. (M-25) Personally and behind-the-scenes features, controversial subjects of interest to sport fans. Baseball and boxing the year round. Other sports in season. Articles 2500-10,000 words. Payment from \$200 depending on length. Briefs for SPORTRAK department \$5-\$10. Ed Fitzgerald. Acc.

Sports News (Popular), 205 E. 42nd St., New York 17. (B1-M-25) Stories of headline sports, slanted directly to the sports field. Shorts 5000-6500; novelettes 10,000-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Ejler Jakobson. 1c up. Acc.

Sports Winners (Columbia), 241 Church St., New York 13. (Q-25) Same requirements as Super Sports. Robert W. Lowndes 15c-1c. Acc.

Super Sports (Columbia Pub., Inc.), 241 Church St., New York 13. (Q-25) All types of sports; adult motivation and situations. Short stories 1500-5000; novelettes 7000-9000. Robert W. Lowndes. 15c. Acc.

Thrilling Baseball (Thrilling), 10 E. 40th St., New York 16. (Seasonal-35) James B. Hendryx, Jr. 1c. Acc.

Thrilling Football (Thrilling), 10 E. 40th St., New York 16. (Ann-25) Gridiron stories, woman interest allowed. Shorts 1000-5000; novelettes 8000-10,000. James B. Hendryx, Jr. 1c up. Acc.

Thrilling Sports (Thrilling), 10 E. 40th St., New York 16. (Q-25) Three 8000-10,000-word novelettes; several short stories under 5000. All types of sports stories wanted; odd sports especially desirable. James B. Hendryx, Jr. 1c up. Acc.

SCIENCE FICTION-FANTASY

Amazing Stories (Ziff-Davis), 366 Madison Ave., New York 17. (M-25) Science-fiction short stories 2000-10,000; novels 10,000-30,000. Howard Browne. 1c up. Acc.

Anteunderstanding Science Fiction (S & S), 304 E. 45th St., New York 17. (M-25) Science short stories up to 8000, novelettes 10,000-20,000; serials 30,000-100,000. Articles on recent science development; query. John W. Campbell, Jr. 3c up. Acc.

Aven Fantasy Reader (Aven), 570 Madison Ave., New York 22. (B1-M) Fantastic, weird, science-fiction stories. A reprint anthology series; no market for original MSS. Donald A. Wohlheim. Second serial rights only; payment by arrangement.

Aven Science Fiction Reader (Aven), 570 Madison Ave., New York 22. (B1-M) Science-fiction stories. A reprint anthology series; no market for original MSS. Donald A. Wohlheim. Second serial rights only; payment by arrangement.

Famous Fantastic Mysteries (Field-Popular), 205 E. 42nd St., New York 17. (B1-M-25) Weird, science-fiction, fantastic, fantastic-adventure short stories, 2000-10,000; novelettes 10,000; verse, Michael Tilden. Mux. Ed.; Mary Gnaedinger. Ed. 1c. Acc. (Will consider new features.)

Fantastic (Ziff-Davis), 366 Madison Ave., New York 17. Fantasy and science fiction to 20,000. Emphasis on dramatic personality conflict. Cartoons, fillers. Howard Browne. 2c. Acc.

Fantastic Story Quarterly (Thrilling), 10 E. 40th St., New York 16. (Q) Chiefly reprint, but small market for original fantasy fiction up to 10,000. Samuel Mines. 1c. Acc.

Fantastic Worlds, 1942 Telegraph Ave., Stockton, Calif. (Q) A "little" magazine specializing in fantasy, weird, and science fiction 500-2500. Articles, verse, fillers. Edward W. Ludwig. No payment except prizes.

Fantasy and Science Fiction (Splavak), 570 Lexington Ave., New York 22. (B1-M) Science-fiction and fantasy, 1000-12,000. About 40%; reprint. Send MSS. to editorial address, 2043 Dana St., Berkeley 4, Calif. Anthony Boucher and J. Francis McComas. 2c up, first serial rights only; reprints, 45c up. Acc.

Future (Columbia Publications, Inc.), 241 Church St., New York 13. Science fiction stories of all types, excluding fantasy. Novelettes 8000-12,000; stories to 5000. Robert Lowndes. 1c. Acc. Galaxy, 505 E. 14th St., New York 9. 3-part serials, 60,000-90,000; novelettes, 7500-15,000; stories to 6500; occasional general interest fiction to 3500, exclusively science-fiction slant. H. L. Gold. 3c up, \$100 minimum. Acc.

Imagination, 1426 Fowler Ave., Evanston, Ill. (B1-M-35) Editorial address for MSS.: P.O. Box 230, Evanston, Ill. Science-fiction, fantasy, and off-trail stories in those categories, 2000-30,000. Stories need human interest—now, in the past, or in the future—with problems that reader can understand and sympathize with. William L. Hamling 1c-3c. Acc.

Marvel Science Fiction (Stadium), 350 5th Ave., New York 1. (Q) Science fiction. All lengths to 15,000. Robert O. Erisman up to 5c. Acc.

Other Worlds (Clark Pub. Co.), 1144 Ashland Ave., Evanston Ill. (8-times-yr-35) All types science-fiction and fantasy stories. 3000-45,000. Raymond A. Palmer. 1c-3c. Acc.

Planet Stories (Fiction House), 130 W. 42nd St., New York 18. (B1-M-20) Imaginative short stories, novelettes, of future worlds, 4000-15,000. Good adventure feel. Must contain good planetary or futuristic atmosphere. Jack O'Sullivan. 1c up. Acc.

Science Fiction Quarterly (Columbia Publications, Inc.), 241 Church St., New York 13. (Q-35) Same needs as Future. 1c. Acc.

Startling Stories (Thrilling), 10 E. 40th St., New York 16. (M-25) Book-length science-fiction novels, short stories. Samuel Mines. 1c up. Acc.

Thrilling Wonder Stories (Thrilling), 10 E. 40th St., New York 16. (B1-M-25) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels 15,000-20,000. Samuel Mines. 1c up. Acc.

Two Complete Science-Adventure Books, 130 W. 42nd St., New York 18. (Q) Reprint of science-fiction novels and short novels. Katharine Daffron. 1c. Acc.

Weird Tales, 9 Rockefeller Plaza, New York 20. (B1-M-25) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwath. 1c. verse 25c line. Pub.

WESTERN LOVE FICTION

Golden West Romances (Thrilling), 10 E. 40th St., New York 16. Western action and romance 3000-15,000; man or woman viewpoint. Panny Ellsworth. 1c up. Acc.

THE OPPORTUNITY

OF A LIFETIME . . .

You will become a selling writer if I take you in my limited group of writers, or it won't cost you a penny!

If you have tried "systems," "plans," "courses," etc., without success, write for my pamphlet which gives details of this unique offer.

One hitherto unpublished writer, working under my supervision, SOLD MORE THAN 100 STORIES within a four-month period. Here is a record no other teacher, school, or agency can approach.

Send for the pamphlet today! It is FREE and puts you under no obligation.

GEORGE KELTON

Malibu 1,

California



NON-PROFESSIONAL WRITERS

whose stories are not selling need editorial revision of their scripts. Twenty years' editorial experience qualifies me to give expert assistance with stories or books. I help writers make sales. I can help YOU! FREE READING AND REPORT ON SHORT STORIES. Special courses in Short Story and Article Writing. Ghost-writing of books, stories and special articles.

MAITLAND LEROY OSBORNE

23-A Green Street Wollaston 70, Mass.

NOOHA TAGA—a writers' co-

operative—pools experience and resources to sell or publish at least 20% of its members' annual screened output.

227 Bedell Bldg., San Antonio Texas

TRY THE CRITIC WHO WROTE THE PRIZE-WINNING NOVEL "THE DEVIL'S HANDMAIDENS"

For coaching by mail. For Chicago class. For N. H. Writers' Colony.

MY SEVEN BOOKS

- | | |
|--|--------|
| 1-WRITERS: HERE'S HOW! (Basic Technique)..... | \$1.00 |
| 2-WRITERS: HELP YOURSELVES! (Formulas)..... | 2.00 |
| 3-WRITERS: LET'S PLOT! (Plots for everything)..... | 2.50 |
| 4-WRITERS: MAKE IT SELL! (Advance Technique)..... | 2.00 |
| 5-WRITERS: TRY SHORT STORIES (8 types explained)..... | 3.50 |
| 6-WRITERS: LEARN TO EARN! (New approach to writing)..... | 2.50 |
| 7-THE DEVIL'S HANDMAIDENS (My historical novel)..... | 3.50 |

For proof that I can practice what I also teach by mail. Available for lectures. References: Who's Who in the Midwest. Dundee Rd. MILDRED L. REID Northbrook, Illinois

DID YOU EVER WISH

that you could find REALLY thorough, competent and friendly criticism of your poems to show you why they do not sell to PAYING markets?

WE INVITE YOU to take advantage of our amazingly low offer to find the answers. Send two poems under 30 lines each with self-addressed stamped envelope and one dollar (\$1) for a complete report and helpful suggestions for revision.

THE POETRY CLINIC

Dept. D, P. O. Box 352

Roseburg, Oregon

MANUSCRIPTS TYPED

Promptly, efficiently on good quality Bond. Minor corrections if desired. Carbon copy, extra first and last pages. Mailed flat. 50c per thousand words.

JOHN C. GIBBS

Union City, Tennessee

LITERARY AGENTS FOR 32 YEARS

We sell books, short stories, articles, plays, radio scripts. Verse also considered. Editing, revision, criticism. Beginners welcomed. Personal representation for established authors. Write for information and references.

ANITA DIAMANT

The WRITERS' WORKSHOP, Inc.

280 Madison Ave., at 40th St., New York 16, N.Y.

YOUR STORY CAN BE VITALIZED

into brilliance, originality and appeal
I SPECIALIZE in giving your story crisp dialog, living characters, professional style.

I rewrite the opening and the ending **

Prompt service: \$5 story under 8000 words

(other lengths by arrangement)

"A vitalized story is an adventure in writing"

BAYARD D. YORK

204 Raymond Road

West Hartford 7, Conn.

MANUSCRIPT SERVICES

Typing done to specifications. Grammar, spelling and punctuation corrections. Carbon if desired. 50c per 1000 words.

MRS. NINA HUGHES, Catoosa, Okla.

WRITERS: COME TO ONE PATRONIZED BY PROFESSIONALS! For—Advice, coaching, revisions, or ghostwriting. Write for info and FREE talent quiz.

MARY KAY TENNISON

Authors Agent & Counsellor

2312 West 8th St.

Los Angeles 5, California

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. (Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications.) Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for particulars.

MARJORIE M. DAVIDSON

P. O. Box 104

Laceyville, Penna.

POETRY BOOKS \$169.50 (Cloth)

Have your books published—not just printed! There is a difference. Other books: 500 sold at retail price pays for 1000. Press releases, cards, folders, professional promotion! Easy terms.

THE STORY BOOK PRESS WILDFIRE MAGAZINE

3233 McKinney Avenue
Dallas, Texas

\$2 year, 35c copy
Paul Heard, Editor-Publisher

WRITE SONGS?

Magazine For Songwriters!
Vital Tips — Monthly Content
Songsharks Exposed!

THE SONGWRITER'S REVIEW

Sample 25c \$2 per year
1650-D Broadway, New York 19, N. Y.

Ranch Romances (Thrilling), 10 E. 40th St., New York 16 (Bi-M-15) Western love short stories to 5000-6000; novelettes 8000; novels 18,000-20,000; 4-part serials to 45,000; well-authenticated fact material to 2500. Fanny Ellsworth. 1c up, Acc.

Rangeland Love Stories (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Stories 2000-4000 novelettes 8000-12,000 Woman's viewpoint preferred. Harry Widmer. 1c up, Acc.

Rangeland Romances (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Emotional love short stories. Old West, woman's viewpoint; shorts 2000-4000; novelettes 8000-10,000. Harry Widmer. 1c, Acc.

Real Western Romances (Columbia Pub., Inc.), 241 Church St., New York 13 (Q-25) Love stories of the Old West, with action element in background. Stress color and characterization. Short stories to 5000; novelettes 8000 to 12,000. Marie H. Park. 1/2-1c, Acc.

Western Rodeo Romances (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Western action stories, cowboy viewpoint girl-interest yarns with rodeo background, 1000-10,000. Fanny Ellsworth. 1c up, Acc.

ROMANTIC LOVE

All-Story Love Magazine (Recreational), 205 E. 42nd St., New York 17 (Bi-M-25) Publishes one strong, dramatic novelette, which must be motivated by love, but can include elements of mystery and adventure with the love story. Short stories, 3000-8000. Some verse. Short stories in special demand. Louise Hauser. 1c, Acc.

Exciting Love (Thrilling), 10 E. 40th St., New York 16 (Q-25) Lead novel, 25,000; short stories 1000-6000. Alex Sammalman. 1c, Acc.

Fifteen Love Stories (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Romantic love stories. Novelettes up to 10,000; shorts 3500 to 5000. Peggy Graves. 1c min., Acc.

Gay Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13 (Bi-M-20) Third person love short stories. Marie A. Park. 1/2c, Acc.

Ideal Love Stories (Columbia Publications, Inc.—Double Action Group), 241 Church St., New York 13 (Q-25) Third person love short stories. Marie A. Park. 1/2c, Acc.

Love Book Magazine (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Glamorous, dramatic love stories, 3000-7000; novelettes 10,000. Little verse. Louise Hauser. 1c up, Acc.

Love Novels Magazine (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Romantic love stories; shorts up to 5000; novelettes 7500-10,000. Michael Tilden. Mng. Ed.: Mary Gnsedinger. Ed. 1c up, Acc.

Love Short Stories (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Romantic fiction 3000-10,000; some verse. Louise Hauser. 1c min., Acc.

New Love (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Realistic love stories, shorts 4500-5000; novelettes 7-10,000. Peggy Graves. 1c up, Acc.

Popular Love (Thrilling), 10 E. 40th St., New York 16 (Q-25) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts 1000-6000. Alex Sammalman. 1c up, Acc.

Romance (Popular), 205 E. 42nd St., New York 17 (Bi-M-25) Romantic stories with emphasis on character; occasionally first person, 3500-6000; novelettes 10,000; 24-line verse. Peggy Graves. 1c up, Acc.

Thrilling Love Magazine (Thrilling), 10 E. 40th St., New York 16 (Bi-M-20) Love short stories 1000-6000; novelettes 8000-10,000; novels 15,000; girl's viewpoint. Alex Sammalman. 1c up, Acc.

Today's Love Stories (Columbia Pub., Inc.), 241 Church St., New York 13 (Bi-M-20) Short stories with strong love interest 1000-4500; verse with love theme, 4-12 lines. Marie A. Park. 1/2c, Acc.

TRUE CONFESSION

Intimate Romances (Romance Pub. Co.), 295 Madison Ave., New York 17 (M-15) First-person stories of serious love conflict or problem situations with realistic, everyday characters 5000-8000; novels, 10,000-15,000. Florence J. Schetty. 3c up, Acc.

Modern Romances (Dell), 261 5th Ave., New York 16 (M-15) First-person real-life stories 5000-8000; novelettes 9000-12,000; book lengths 15,000-20,000; contests for cash prizes. Also short articles 400-2000, dealing with parenthood, young mothers with small children, pregnancy, postnatal health and beauty problems. Articles carry by-lines. Hazel L. Berge. 4c, Acc.

Personal Romances (Ideal), 295 Madison Ave., New York 17 (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000 Mrs. May C. Kelly. 3c up, Acc.

Real Romances (Hillman), 535 5th Ave., New York 17 (M-15) First-person short stories to 6500; novelettes 10-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

Real Stars (Hillman), 535 5th Ave., New York 17 (M-15) First-person short stories to 6500; novelettes 10-15,000; articles 500-1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

Revealing Romances (Acc Mags.), 23 W. 47th St., New York 19 (M-15) Young first-person stories of courtship and marriage with strong reader identification. Stories must be up-to-date, deal with problems that hit home and reflect modern-day living, 2500-6000; novelettes, 10,000; articles and fillers, 300-1000; romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c line, Acc.

Secrets (Acc Mags.), 23 W. 47th St., New York 19 (M-15) Dramatic first-person stories of courtship and marriage with emphasis on realism and emotional tone. Shorts 2500-6000, novelettes 10,000; articles on marriage, courtship, personality to 1000; romantic verse to 20 lines. Rose Wyn. 3c up, verse 50c line. Immediate payment and decisions.

Tan Confessions, 1820 S. Michigan Ave., Chicago 16 (M-25) Confession love and romance, Negro characters, 3000-5000. John H. Johnson. 1/2c up, Acc.

True Confessions (Fawcett), 67 W. 44th St., New York 18 (M-15) First-person letters reflecting life today, and based on problems of young love, romance, marriage, 3000 to 6000; novelettes to 10,000; autobiographical stories, 2000-4000, and first-person fact articles on problems of modern living. Inspirational, self-help fillers: poetry to 16 lines. Cynthia King. Mng. Ed. Good rates. Acc.

True Experience (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person true stories of emotional experiences in the lives of women. To 6000. F. Gould. Payment to \$300, according to editorial impact and length of story. Acc.

True Love Stories (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person stories. Brief stories. 1500 words, \$100. 3,500 words, \$175. 5000-6000 words, \$250. 12,000-14,000 words, \$450 Sylvia Harary. Acc.

True Romance (Macfadden), 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; novelettes 10,000; short-shorts 3,000. Nina Dorrance. Short stories \$275; novelettes \$450; short shorts \$175. Acc.

True Story (Macfadden), 205 E. 42nd St., New York 17. (M-20) First-person short stories to 7000; novelettes 9000; book-lengths 11,000; 2-part serials 7000-10,000; Nina Dorrance. Surprise-ending short-shorts \$100; short stories \$250-\$300; novelettes \$400; double-lengths \$500; serials \$425 per installment. Acc.

TRUE DETECTIVE

All True Fact Crime Cases, 114 E. 32nd St., New York 16. See **Police Detective** for requirements. Ruth Beck

Best True Fact, 114 E. 32nd St., New York 16. Confession type material and great fact detective stories. Ruth Beck. Rates by arrangement. Acc.

Complete Detective Cases (Postal Publications, Inc.), 350 5th Ave., New York 1. (2) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 2c up; photos, \$3. Acc.

Crime Detective (Hillman), 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 5000; pictures dealing with crime. Hugh Layne. 2½c up; photos \$5. Acc.

Daring Detective (Fawcett), 67 W. 44th St., New York 18. (BI-M-25) Fact detective stories 5000-6500; short pieces on crime 300-1000. Joseph Piazza. Stories, 3c up; shorts 5c. Acc.; photos \$5 each. Pub.

Famous Police Cases, 105 E. 35th St., New York. (BI-M-25) Fact detective stories and pictures. Everett Meyers. \$100 a story, 4000 word limit; Pub.

Front Page Detective (Dell), 261 5th Ave., New York 16. (M-15) True stories of detective investigations, preferably under official by-lines; strong mystery element necessary, 1000-5000. James Stewart-Gordon. 3c to 4c; photos \$5. Acc.

Greatest Detective Cases, 2382 Dundas St., West, Toronto 9, Ont., Canada. (M) Chiefly Canadian cases, averaging 4000, with photos; fillers without photos O. Ryan. 1½c. Acc.

Headquarters Detective (Hillman), 535 5th Ave., New York 17. Illustrated current crime stories, 5000. Hugh Layne. 2½c up, photos \$5. Acc.

Inside Detective (Dell), 261 5th Ave., New York 16. (M-15) True stories of crime investigations under official by-line if possible, 1000-5000, stressing mystery, detective work. James Stewart-Gordon. 3c to 4c; photos \$5. Acc.

Line-Up, 114 E. 32nd St., New York 16. Same requirements as **Police Detective**. Rates by arrangement.

National Detective Cases (Postal Publications, Inc.), 350 5th Ave., New York. Requirements, see **Complete Detective Cases**.

Official Detective, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos. H. A. Keller. 2½c. Acc.

Police Detective, 114 E. 32nd St., New York 16. Current true crime stories to 5000, with photos of people, both criminals and detectives, involved. Ruth Beck. Rates by arrangement. Acc.

Real Detective (Hillman), 535 5th Ave., New York 17. True illustrated crime stories 5000; official by-lines preferred but not imperative. Hugh Layne. 2½c up; photos \$5. Acc.

Smash Detective Crime, 114 E. 32nd St., New York 16. Crime stories of special violence, confession-type stories and exposes. Foreign stories O.K., provided they have all the other elements. Ruth Beck. Rates by arrangement.

Special Detective, 114 E. 3rd St., New York 16. Same requirements as **True Crime**.

Startling Detective (Fawcett), 67 W. 44th St., New York 18. (BI-M-25) Factual crime material, current or older, 4000-6000, shorts 1000. Hamilton Peck. 3c up; shorts 5c. Acc.; photos \$5 each. Pub.

True Crime, 114 E. 32nd St., New York 16. (M) Current or classic crime cases; by-lined editorials by a name crime-fighter or detective (special rates); series articles to 3000 on crime subjects; personality pieces, or profiles on famous detectives and law-men; instructive crime detection articles; photo features, fillers, crime puzzles, games, etc. Ruth Beck. Rates by arrangement. Acc.

True Crime Cases, 2382 Dundas St., W., Toronto 9, Ont., Canada. Actual crime stories, Canadian locales, recent date, with photos, 3000-4500; fillers without photos. O. Ryan. 1½c.

True Crime Detective, 570 Lexington Ave., New York 22. True-crime pieces, 2500-7500, no emphasis on gore or sensationalism; some reprint material used. Edward D. Radin. 2c up. Acc.; reprints at lower rate.

True Detective (Macfadden), 205 E. 42nd St., New York 17. (M-25) Suspenseful true detective crime stories with actual photos, with or without official by-line, 3000-5000 full length features. Detective, crime shorts and fillers 100-1500. R. P. Buse. From 4c, depending on length; photos \$4-46. Acc.

True Police Cases (Fawcett), 67 W. 44th St., New York 18. (BI-M-25) Detective stories to 8000; fillers 500-1500; cartoons. Sam Schneider. Stories 3c up; fillers 5c. Acc.

Uncensored Detective (Hillman), 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query Hugh Layne. 2½c up, photos \$5. Acc.

Women in Crime, 114 E. 32nd St., New York 16. Crime detective stories involving female criminals. Stories involving models (Hollywood or theatrical backgrounds) are natural. Good pictures, Confession-type stories and exposes. Ruth Beck. Rates by arrangement. Acc.

THE OLDEST WRITERS' SERVICE

Established 35 years.

Manuscripts criticised, revised, typed, marketed. Special attention to book manuscripts. Poetry.

Catalogue on request.

AGNES M. REEVE, CRITIC.

Dept. J

Franklin, Ohio

FRIENDLY, EXPERT HELP

What every writer needs. 25 years satisfactory service; worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, text books. Each properly typed when ready. Free carbon on white paper. \$1.25 to \$1.75 a thousand word average. Minimum \$6.50.

IRMA A. GWIN

(San Francisco 1918 to 1943)

2140 Empire St., Stockton 5, California

SHORT-SHORT STORIES WANTED

Nearly 200 publications are now buying Short-Short Stories—some of them paying high prices. My streamlined Course of instruction has helped many non-professional writers to write and sell this type of fiction. If you have some writing ability, I can show YOU how to do so. Write for full particulars and easy terms.

MAITLAND LEROY OSBORNE

23-A Green Street

Wollaston 70, Mass.

MANUSCRIPT SERVICES

Criticism: \$1 per 1000 words to 3000.

50c per thereafter. Typing, editing, rewriting.

Rates and service information on request.

ROBERT A. WISE

308 Oleander Avenue

Bakersfield, California

YES, WE HAVE THE PLOT GENIE— THE MAGIC PLOT BUILDER!

Endorsed by leading educators, used by thousands of writers. Let these Specialized PLOT GENIES furnish you with countless dramatic plots for the story types now in demand—Detective-Mystery, Romance, Short-Short Story, and Comedy. Write what the editors want. Get YOUR share of the editors' checks. Send today for free descriptive literature.

J. C. SLOAN, Publisher's Agent

P. O. Box 1008, Dept. A

Glendale, Calif.

YOUR MANUSCRIPT

Edited for spelling, punctuation, compounding, rearrangement of awkward phrases, etc., and typed on good bond with one carbon.

\$1.00 per thousand words

Revision and rewriting by arrangement

Limited Clientele

R. K. SHIPLEY

2979 Frankford Avenue

Philadelphia 34, Pa.

I'LL DO IT FOR YOU

Sick of rejects? I have ghost-written millions of words of stories, articles, books, for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE.

WILL HEIDEMAN

Dept. A

Fern Park, Fla.

Television in New York

By BRUCE ELLIOTT STRASSER

ALTHOUGH we writers have always known it, the TV industry is just awakening to the fact the writer is the most important man in this or any other medium. Worthington Miner of Studio One fame has always stressed the importance of the writer, and several other TV artists have been doing yeoman work trying to lighten the burden which TV writers have been working. As a whole, however, the industry was too concerned with (a) sponsorship, (b) star personalities, and (c) camera direction and trick effects, to consider the pre-eminent position of the script. Now at last the writer is coming into his own. Soon authors, not performers, will be the big money makers of television.

As far as script markets are concerned, the basic long-running programs listed in the November *Author & Journalist* are unchanged. Several new shows have appeared which are buying freelance material.

Pulitzer Prize Playhouse, ABC-TV, has returned to the air with adaptations of works in all fields that have won Pulitzer Prizes for their creators. The show is packaged by William Morris Agency, 1740 Broadway, New York City. Also packaged by William Morris is the *Celanese-Playwrights Theatre*. Jerry Stag at the agency handles the scripts.

Shirley Bernstein has replaced Phil Minis as script editor for NBC's *Lights Out*. She told me

she'd pay from \$330 to \$500 for a half-hour script that fits all *Lights Out* requirements. Write her for a format requirement sheet. She is looking for the supernatural, but not horror. Also she is tired of cops and robbers, and triangle murder cases. Attempt a broader approach, but avoid psychological melodrama. Maximum three and one half sets, six or eight characters. NBC, 30 Rockefeller Plaza, New York.

The Web, half-hour mystery show, packaged by Goodson-Todman, 49 East 52nd St., is now accepting scripts from writers other than Mystery Writers of America. Address queries to Mark Goodson.

DuMont Television Network, 515 Madison Avenue, has a new program, *Not for Publication*. Script editor Charlie Mann wants material written especially for this show, based around the adventures of a fast-talking reporter who *doesn't* publish a story or an element in a news story. There are two "running characters," the reporter and his friend a bartender. Usually one scene takes place in the bar-restaurant. Other limitations are as usual—six to eight characters, no more than three full sets.

Herbert B. Swope, Jr., at NBC will produce a new TV film series for NBC based on the Fu Manchu character created by Sax Rohmer. Wyllis Cooper has been signed as head writer, but freelance scripts will be used.

DO YOU KNOW?

That there are almost 400 COMIC BOOKS on the newsstands! That you don't DRAW THE PICTURES, in most cases, for your comic book stories! That my 24-page booklet, FUNDAMENTALS OF COMIC SCRIPT WRITING, selling for ONLY \$1, will get you started in the well-paying comic book field.

PROOF?

"Your booklet on Comic Script writing led to my first sale—a 7-page story at \$9 per page!"

"Your booklet is the biggest dollar's worth I've seen. Only a sincere desire to help others could prompt you to offer so much for so little."

"Another sale—my third to the comic books!"

(names on request)

EARLE C. BERGMAN

1255 No. Gordon St., Hollywood 38, Calif.

FREE CRITICISM

By B. A. Cambridge, England

Send one MS up to 10,000 words for constructive analysis. This trial offer limited to one MS. Enclose one dollar to cover handling. Usual rates \$10 per MS up to 10,000 words.

STANLEY & MONICA ABBOTT

1432 N. Formosa Ave. Hollywood 46, Calif.

POETS:

Send self-addressed stamped envelope for PRIZE PROGRAM. Quarterly prizes \$25; Poetry Book Contest, etc. You will receive also description of HELP YOURSELF HANDBOOKS (\$1 each) containing 999 PLACES TO SEND POEMS.

KALEIDOGRAF, A National Magazine of Poetry (Published monthly since May, 1929. 25c a copy, \$2 a year)

624 N. Vernon Ave.

Dallas 11, Texas

ANNOUNCEMENT: ROBERT OBERFIRST is editing a 1952 Anthology of BEST ORIGINAL SHORT-STORIES and is looking for OUTSTANDING, ORIGINAL, UNPUBLISHED short-stories by new writers. Mss. invited for consideration. FREE READING. Anthology will be given big promotion and publicity. Accepted authors will only have to buy 35 copies of Anthology which can be re-sold. Unacceptable stories will be returned promptly. Short-stories will be judged on freshness and originality of ideas.

Author: **TECHNIQUE SELLS THE SHORT STORY, \$2; SHORT SHORT STORIES, \$2;**
CO-AUTHOR: **WRITING THE SHORT SHORT STORY, \$2.50.**

ROBERT OBERFIRST, Literary Agent

P. O. Box 539, Ocean City, N. J.

ADEAS . . .

(ADEAS offers you, the reader and the writer, an opportunity, for a few cents, to air your views on one line to 50 words' worth. Taboo: One: A&J asks that the lines have to be in good taste. Literary critics and agents, typists, stationers, and those who offer correspondence courses have found advertising space elsewhere in the magazine. Rates here run 8c a word for the first insertion, 6c a word for subsequent consecutive insertions of the same copy. Checking copy, 10c extra. Because of book-keeping costs, cash in advance is required. No agency commission is allowed. Deadline for copy is the first of the month preceding publication. Address: ADEAS, AUTHOR & JOURNALIST, 1313 National Bank of Topeka Building, Topeka, Kansas.

BOOKS, MAGAZINES, NEWSPAPERS

EARN AS YOU LEARN WRITING, self-help textbook. How to market fiction, articles. \$1.00 postpaid. Order from author, Dorothy Banker, Box 36, Pomona, California.

SPECIAL OFFER! "Plots Enough For All" and "Characters Need Flesh and Blood." 25 cents each. Clifford M. Cornell, 421 Ocean Avenue, Lynbrook, N. Y.

"WHY CAPITALISM?" Pamphlet explaining why we decadent capitalists better save capitalism. 25c. Dept. A, Box 8, Forest Hills, N. Y.

WRITE AND SELL without rejection slips. "Writers—Here's How to Hit the Mail Order Market" — \$1.98 postpaid. Or write for free details. Clifford M. Cornell, 421 Ocean Avenue, Lynbrook, N. Y.

COMPLETE YOUR FILE of Author & Journalist. Bound volumes at the low price of \$2 each postpaid: 1923, 1929, 1934, 1935, 1936. The Student Writer (predecessor of A&J), 1922, also \$2. Binding of most volumes worn, but contents intact. Supply is extremely limited, so order at once if you would avoid disappointment. **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Building, Topeka, Kansas.

MARKETS

"HOW TO SELF-SYNDICATE YOUR OWN MATERIAL"—Columns, Cartoons, Fillers, Verse, Stories, Articles, Comics. Up to \$10.00 a day from each newspaper. More than 12,000 dailies and weeklies in U. S. and Canada alone. Folio includes Syndicate Operation, Selling Prices Schedule, Model Sales Letters To Editors, Sample Agreement Forms, etc. Complete Folio \$2.00 postpaid (refundable). While they last, gift copy of "175 Idea-Sources For Newspaper Features" included with Folio. American Features Syndicate, Desk 172, 1990 Como Ave., St. Paul 8, Minn.

MARKETS! See Will Lozier's advertisement, P. 26.

FREE BOOK "505 Odd, Successful Businesses." Work home! Expect something Odd! Pacific S, Oceanside, Calif.

CLIP, SELL advertisements from local newspapers. Detailed instructions, 40 markets for \$1. Dan Valentine, Box 2324, Salt Lake City, Utah.

OPPORTUNITIES

"CARTOONISTS' WEEKLY MARKET LETTER" Box 187, La Habra, Calif. FREE SAMPLE.

\$10 A WEEK writing poems. Instructions and markets sent for 25c. Charles Olive, Willmar, Minn.

CLIP, SELL news items from local newspapers. Detailed instructions, 32 markets for \$1. Dan Valentine, Box 2324, Salt Lake City.

IF YOU CAN COPY or trace simple cartoons, you may earn up to \$45.00 weekly, spare time, copying and duplicating comic cartoons for advertisers. Particulars free. Cartoon-Ad Service, Argyle 19, Wisconsin.

PERSONALS

SOMEONE TO CARE. Join **THE FRIENDSHIP CLUB.** Write me, Charlotte Kay, 497 17th St., San Bernardino, Calif. —and don't forget postage!

SERVICES

500 PERSONAL GUMMED STICKERS—\$1.00! Printed neatly with name and full address. Samples free. Morey's, 627-A Baker, San Francisco 17, Calif.

MY FINISHED CARTOONS drawn to your gags at \$1.00 each. Mailed flat on illustration board. F. Cunningham, Brookside Rd., Leavittsburg, Ohio.

WANT TO WRITE PROFESSIONALLY and thereby sell as quickly as possible? Find answer my ad, this magazine, page 24. **NATALIE NEWELL**, Ghostwriter.

TEACH-YOURSELF WRITING COURSES & Books, new and used, bargain prices. W. Heideman, Dept. A, Fern Park, Fla.

SHORTHAND IN ONE WEEK. EZ longhand system. \$1.00. Zinman, 215-A West 91 Street, New York 24, N. Y.

YOUR NAME AND FULL ADDRESS on good Rubber Stamp, \$1.00. Postpaid! 3 day service. Morey's, 627-A Baker, San Francisco 17, Calif.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

SELL YOUR LIGHT VERSE

The April **AUTHOR & JOURNALIST** will tell you *where* in its outstanding list of markets that **PAY** for light verse.

Watch for this and other important features that will help you **WRITE TO SELL: SELL WHAT YOU WRITE.**

If you don't already take **Author & Journalist**, make sure of getting the April issue and subsequent invaluable issues by subscribing **TODAY.** Send \$3 for 2 years (saving you \$3 over the single copy price). Or \$2 for 1 year (saving you \$1 over the single copy price).

ONE SUGGESTION IN A SINGLE ISSUE MAY REPAY YOUR INVESTMENT MANY TIMES

AUTHOR & JOURNALIST

1313 National Bank of Topeka Building

Topeka, Kansas

How Some of America's Great Authors Got Their First Books Published

A tested plan for every author in search of a publisher

YOU HAVE WRITTEN A BOOK. You have spent months on it—perhaps years. You believe you have written a good book, and have faith in it. And that is why you are looking for a publisher.

If you are a new or unknown author, you are especially interested in finding a publisher who is sympathetic to the problems of unestablished authors, who will work with you closely to help you gain the fullest possible reward and recognition.

WHY PUBLISHERS HESITATE

But what confronts you when you submit your manuscript to the average publisher? Even if your work is good, the firm may hesitate to bring it out. Why? Because production and selling expenses have increased so much in the last few years that, merely to regain his costs, the publisher must sell many more books than ever before. And since no one can predict the sale of any book—even that of a well-known writer—the newcomer's book is shunted aside as a poor risk.

Of course, there are exceptions. A handful of unknowns get published every year—some even become fabulous successes. But for every Margaret Mitchell, or James Jones, or Norman Mailer, there are thousands who are politely turned down.

What choice, then, do you have?

(a) You can keep sending your manuscript around in the hope that you will be one of the fortunate exceptions; (b) you can put your manuscript away and give up in despair; (c) or, you can come to Vantage Press where your work will be welcome, and will get a prompt, careful, sympathetic reading.

It is significant that in the past few years Vantage Press has published the work of almost 200 new writers. In view of the gloomy prospects for books by unknowns, how has it been possible for us to publish so many new authors? The answer is that we employ a publishing plan that has been successfully used, in one form or another, by some of the most eminent names in world literature—*cooperative publishing*.

HOW DOES COOPERATIVE PUBLISHING WORK?

Under our cooperative plan, you, the author, invest a certain sum in the publication of the first edition of your book. In return for your investment, you receive a royalty that is at least three to four times greater than that offered in the standard royalty contract. This high royalty enables you to regain your entire investment, plus a profit, when the first edition is sold out. You are neither required nor requested to make any further financial outlay. Subsequent editions are issued entirely at our expense and you continue to receive a generous royalty.

Write for details about Vantage's \$1000 CASH CONTEST

Here's a unique contest, especially suited for writers! Simply read "Achilles Absent," by Marie Monchen, an outstanding novel, and answer two questions based on the book. You may win one of the 15 cash prizes—top prize is \$500. Send for the rules now!

Now, what is the publisher's part in this arrangement? Vantage Press brings out a handsome edition of your book, comparable in quality with any found in bookstores throughout the country. In addition, we set into motion all our facilities for its promotion and distribution. No appropriate avenue of publicity is overlooked; no possible sales outlet goes untapped.

One of our most active departments is devoted to selling subsidiary rights—that is, the sale of all or part of a book to the motion pictures, for radio and television, foreign rights, pocket-book reprints, etc. (This department recently sold *A YANK ON PICCADILLY*, by C. L. McDermott, to Popular Library for a 25c pocket edition.)

FAMOUS AUTHORS HAVE USED COOPERATIVE PUBLISHING

Cooperative publishing has a long history in which some of our most distinguished writers have played a part. It will probably surprise you to know how many prominent authors had to finance their own entry into the literary world. Once the public got to know their work, many of these authors became brilliant successes. Among these were Edgar Rice Burroughs, Thomas Hardy, Gertrude Stein, James M. Barrie, the Bronte sisters, Rudyard Kipling, Lord Byron, Alfred Tennyson, Edgar Allan Poe and Nathaniel Hawthorne.

Today, Vantage Press is trying to do for the modern author what these distinguished writers once had to do for themselves.

THIS MAY BE YOUR OPPORTUNITY

Cooperative publishing may be the key to your literary success. But it will never be if your manuscript lies hidden in a drawer gathering dust. Or if you are too timid to send your first effort to market. Or if you have been utterly discouraged by the rejections of other publishers.

Let us see your manuscript. As one prominent literary agent once wrote: "The breaks don't come to everyone. But the important thing to remember is that once your work is in print, anything can happen. It is worth breaking your neck to get that book into print."

Vantage Press publishes fiction, non-fiction, poetry and any other type of writing that meets certain standards. We cordially invite you to send us your manuscript, if you have not already done so. It will be read carefully, and, if we find it suitable for our imprint, we shall propose its publication on fair terms that will enable you to realize a profit upon the sale of a modest number of copies. It is well to remember that your investment is in the first printing only; all later printings are entirely at our expense and at a royalty greater than that found in any standard publishing contract.

Send for FREE BOOKLET

Learn how we can publish, promote and distribute your book. Send for our interesting, free brochure titled: *To The Author In Search Of A Publisher*. Ask for booklet BB5. Address your request to: Miss Barbara J. Bates.



VANTAGE PRESS, INC.

Herald-Tribune Building

230 West 41st Street

New York 36, N. Y.